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Jimi Hendrix

:blues

THE COMPLETE, AUTHORITATIVE TRANSCRIPTIONS FOR GUITAR, BASS, AND DRUMS WITH PERFORMANCE NOTES AND RARE PHOTOGRAPHS FOR EACH COMPOSITION

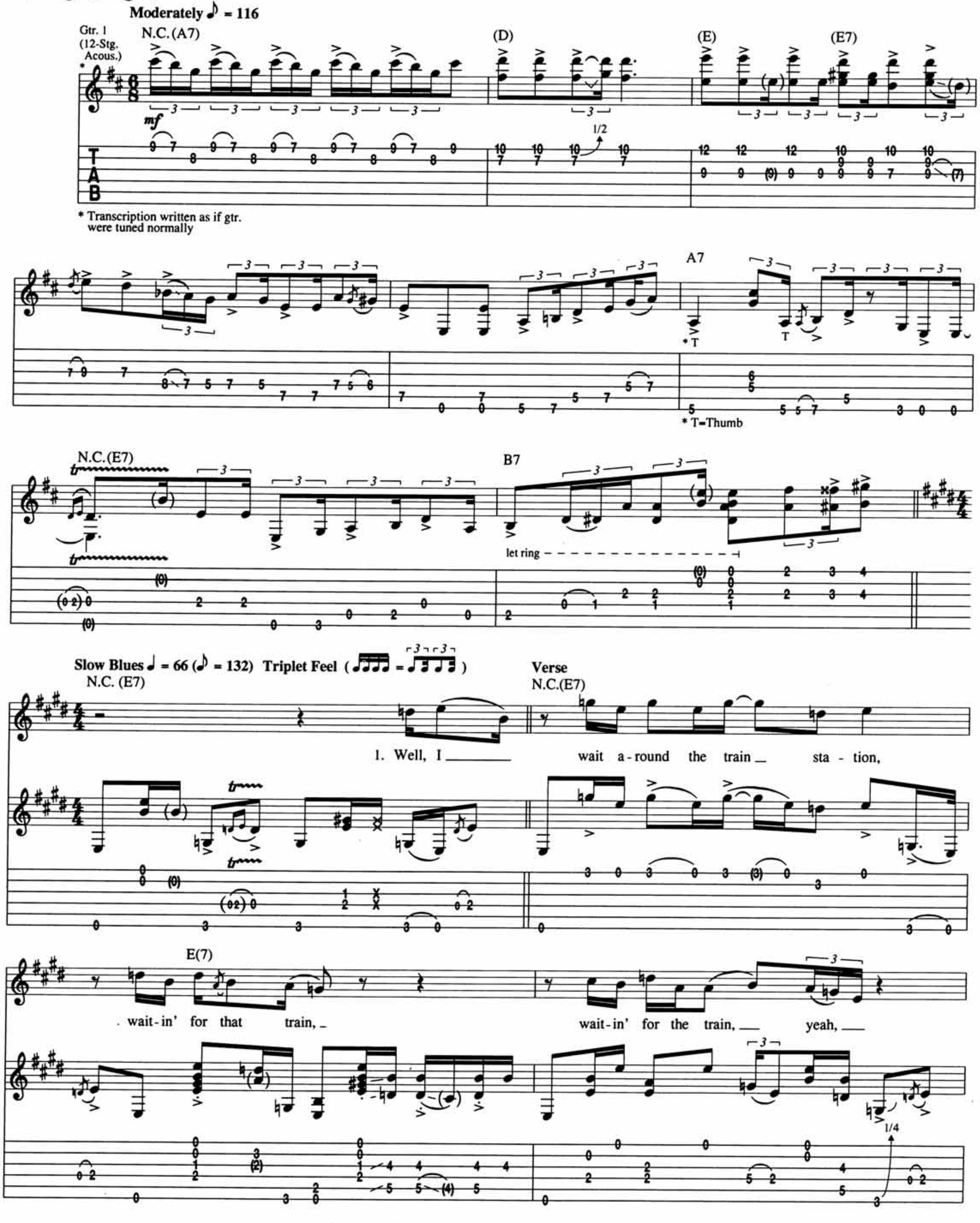
RECORDED VERSIONS

HAL•LEONARD

Hear My Train A Comin' (Acoustic)

Words and Music by Jimi Hendrix

Tune Down 2 Steps:
① = C ④ = B♭
② = G ⑤ = F
③ = E♭ ⑥ = C


Moderately ♪ = 116
Gtr. 1 (12-Stg. Acous.)
N.C.(A7)
(D)
(E)
(E7)
mf
1/2
A7
T
N.C.(E7)
B7
let ring
Slow Blues ♩ = 66 (♪ = 132) Triplet Feel
N.C. (E7)
Verse
N.C.(E7)
1. Well, I wait a-round the train sta-tion,
E(7)
wait-in' for that train,
wait-in' for the train, yeah,
1/4

* Transcription written as if gtr. were tuned normally

* T=Thumb

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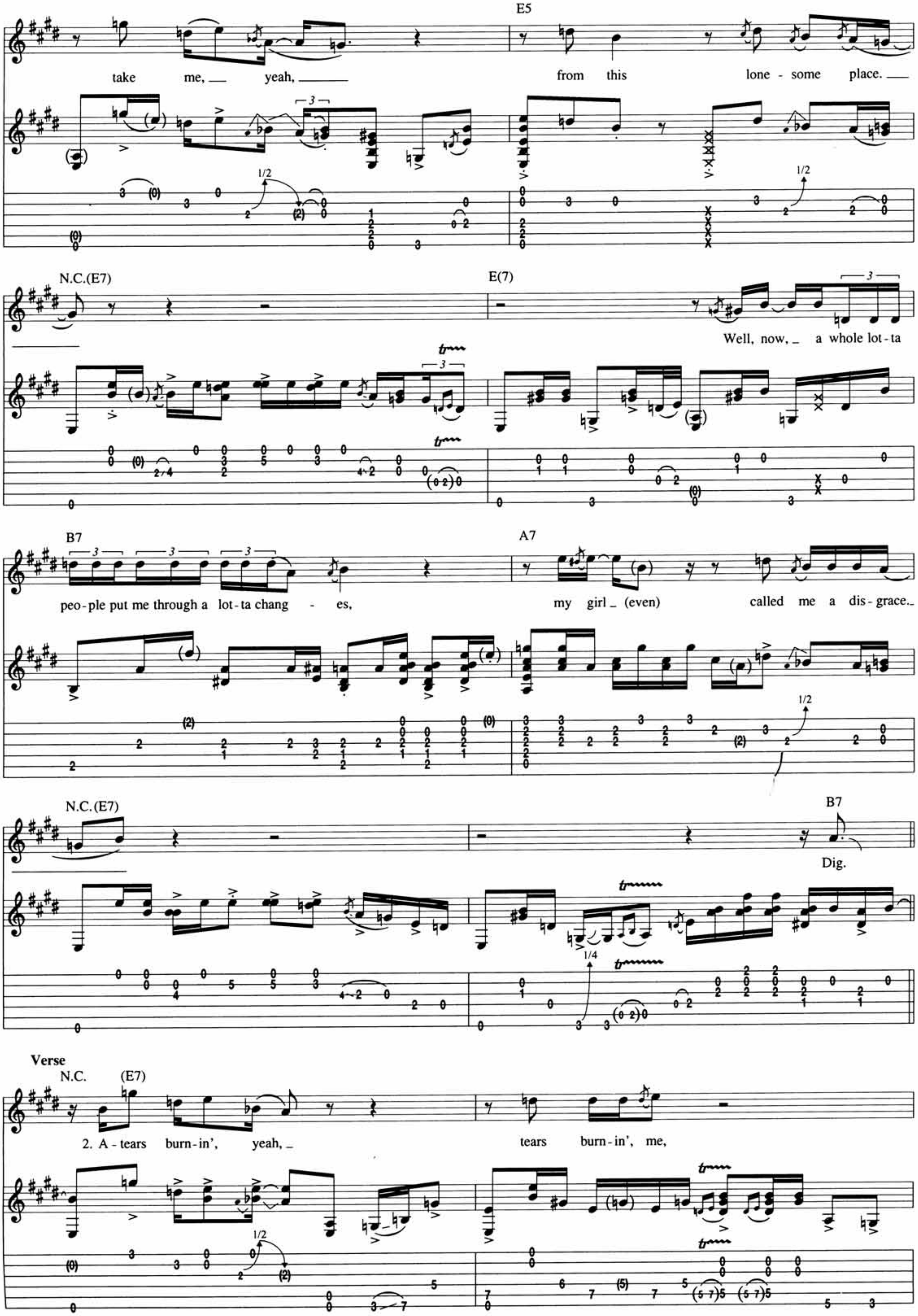
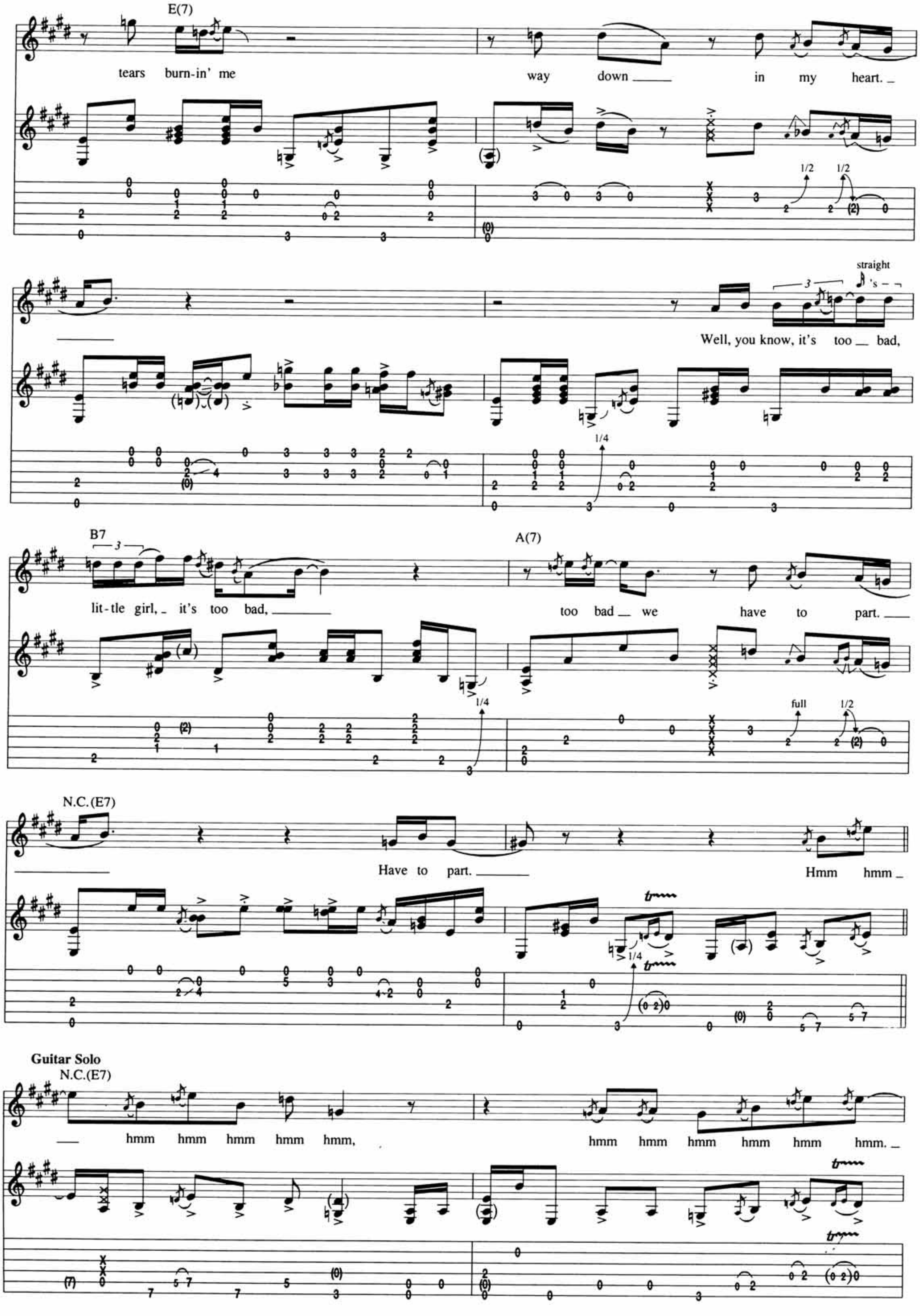
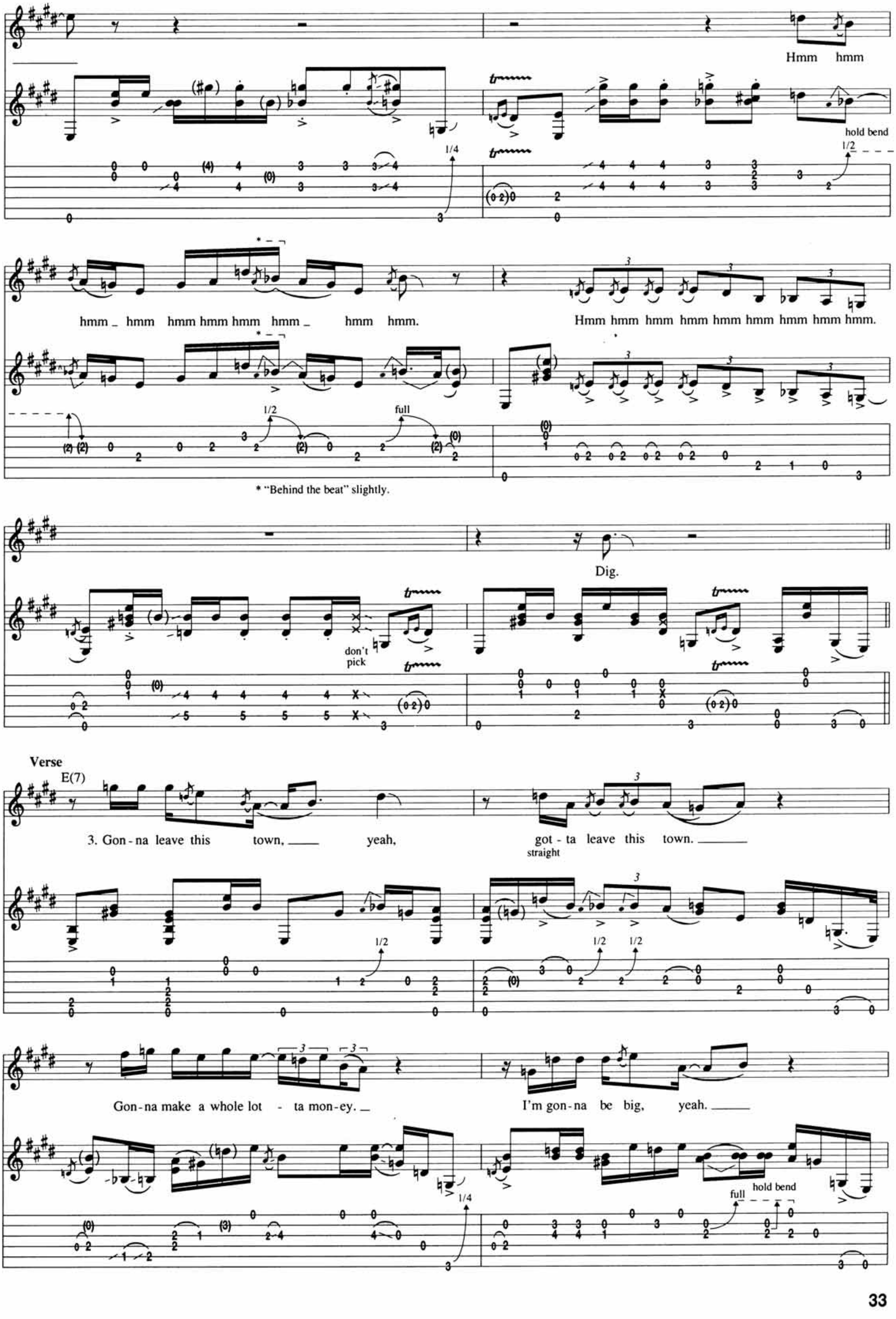
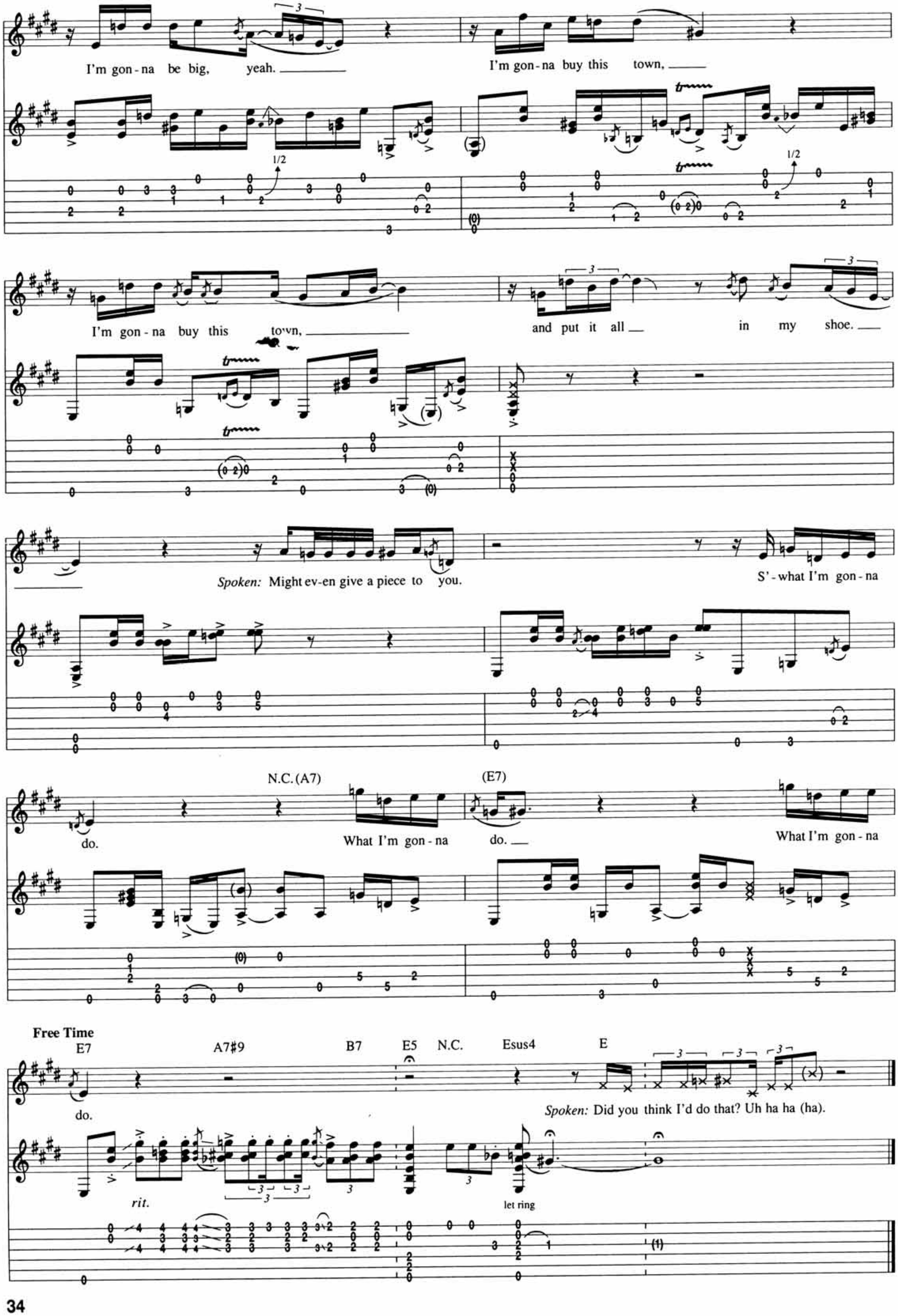

E5
take me, yeah,
from this lone - some place.
1/2
N.C.(E7)
E(7)
Well, now, a whole lot-ta
B7
peo-ple put me through a lot-ta chang - es,
A7
my girl (even) called me a dis-grace.
N.C.(E7)
B7
Dig.
1/4
Verse
N.C. (E7)
2. A - tears burn-in', yeah,
tears burn-in', me,


E(7)
tears burn-in' me way down in my heart.
1/2
1/2
straight
's
Well, you know, it's too bad,
1/4
B7
A(7)
lit-tle girl, it's too bad, too bad we have to part.
1/4
full
1/2
N.C.(E7)
Have to part. Hmm hmm
1/4
Guitar Solo
N.C.(E7)
hmm hmm hmm hmm hmm, hmm hmm hmm hmm hmm hmm.


Hmm hmm
hold bend
1/2
1/4
hmm _ hmm hmm hmm hmm hmm _ hmm hmm.
Hmm hmm hmm hmm hmm hmm hmm hmm hmm.
1/2
full
Dig.
don't pick
Verse
E(7)
3. Gon-na leave this town, ___ yeah, got-ta leave this town. ___
straight
1/2
Gon-na make a whole lot - ta mon-ey. _ I'm gon-na be big, yeah. ___
full
hold bend

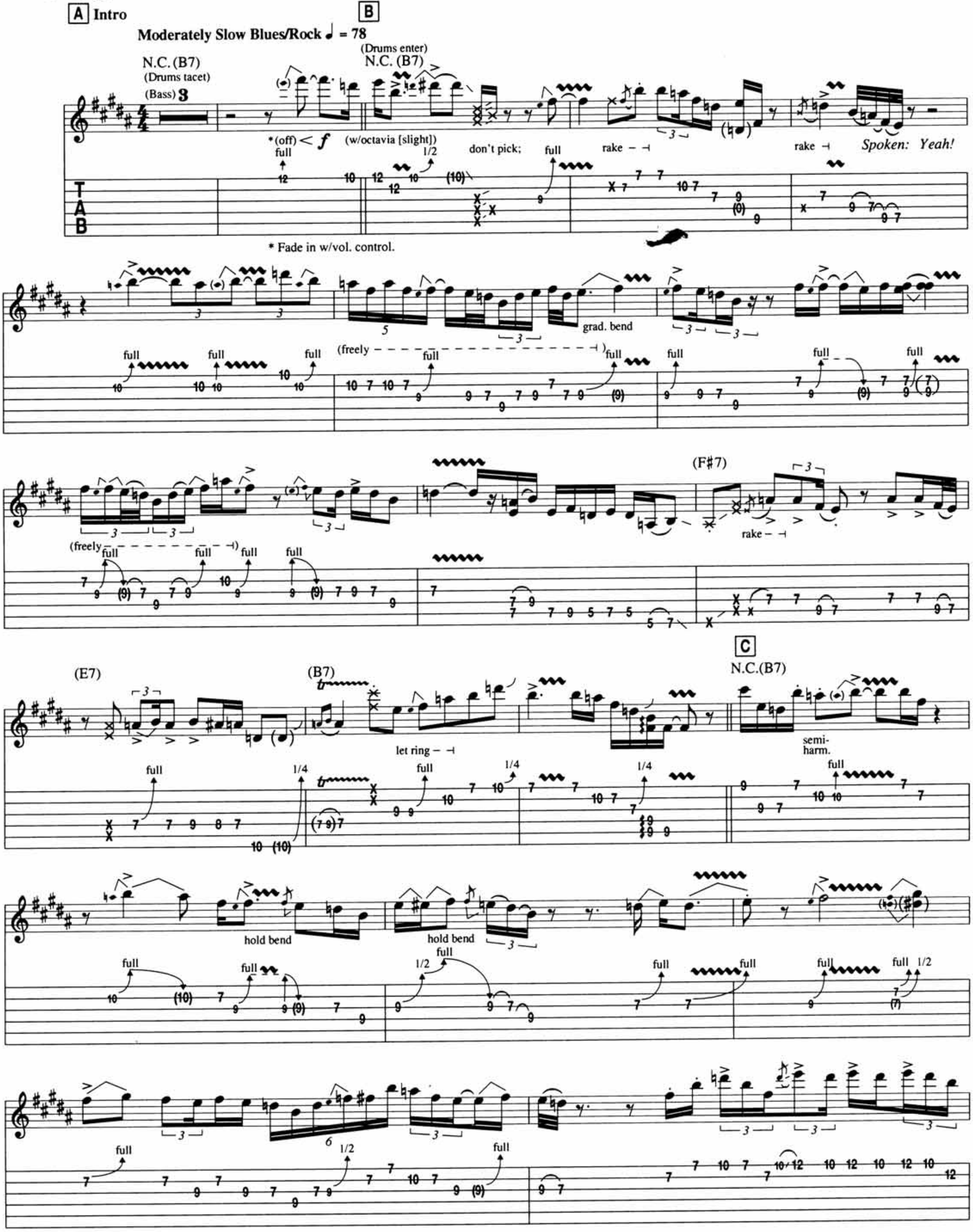
* "Behind the beat" slightly.


I'm gon-na be big, yeah.
I'm gon-na buy this town,
I'm gon-na buy this town,
and put it all in my shoe.
Spoken: Might ev-en give a piece to you.
S'-what I'm gon-na do.
N.C. (A7)
What I'm gon-na do.
(E7)
What I'm gon-na
Free Time
E7
A7♯9
B7
E5
N.C.
Esus4
E
do.
Spoken: Did you think I'd do that? Uh ha ha (ha).
rit.
let ring
1/2
tr

Born Under A Bad Sign

Words and Music by Booker T. Jones and William Bell

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭


A Intro
B
Moderately Slow Blues/Rock ♩ = 78
N.C. (B7)
(Drums tacet)
(Bass)
(Drums enter)
N.C. (B7)
*(off) < f
(w/octavia [slight])
don't pick;
rake
Spoken: Yeah!
full
1/2
1/4
(freely
grad. bend
(F#7)
(E7)
(B7)
C
N.C.(B7)
let ring
semi-harm.
hold bend
T
A
B

* Fade in w/vol. control.

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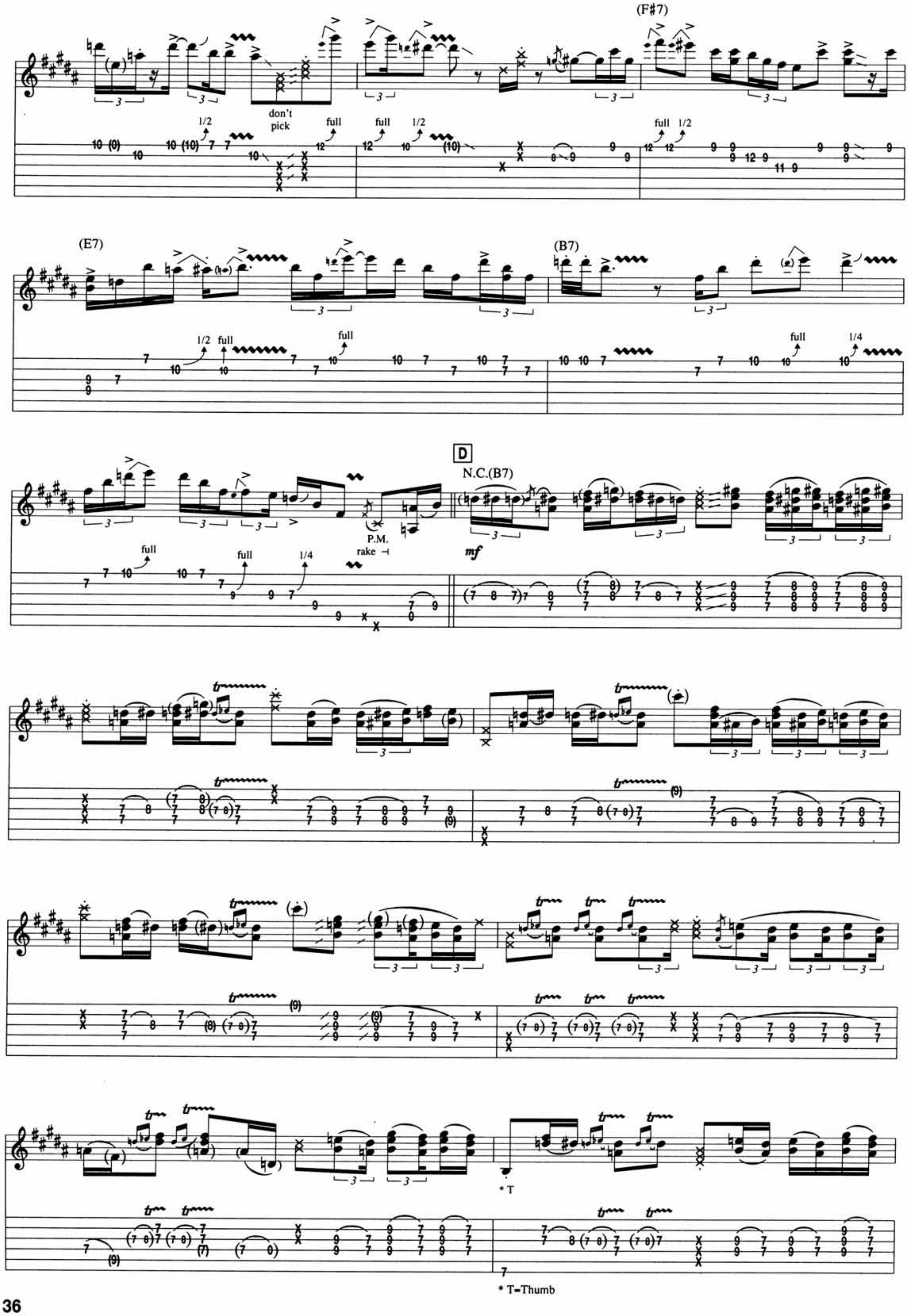
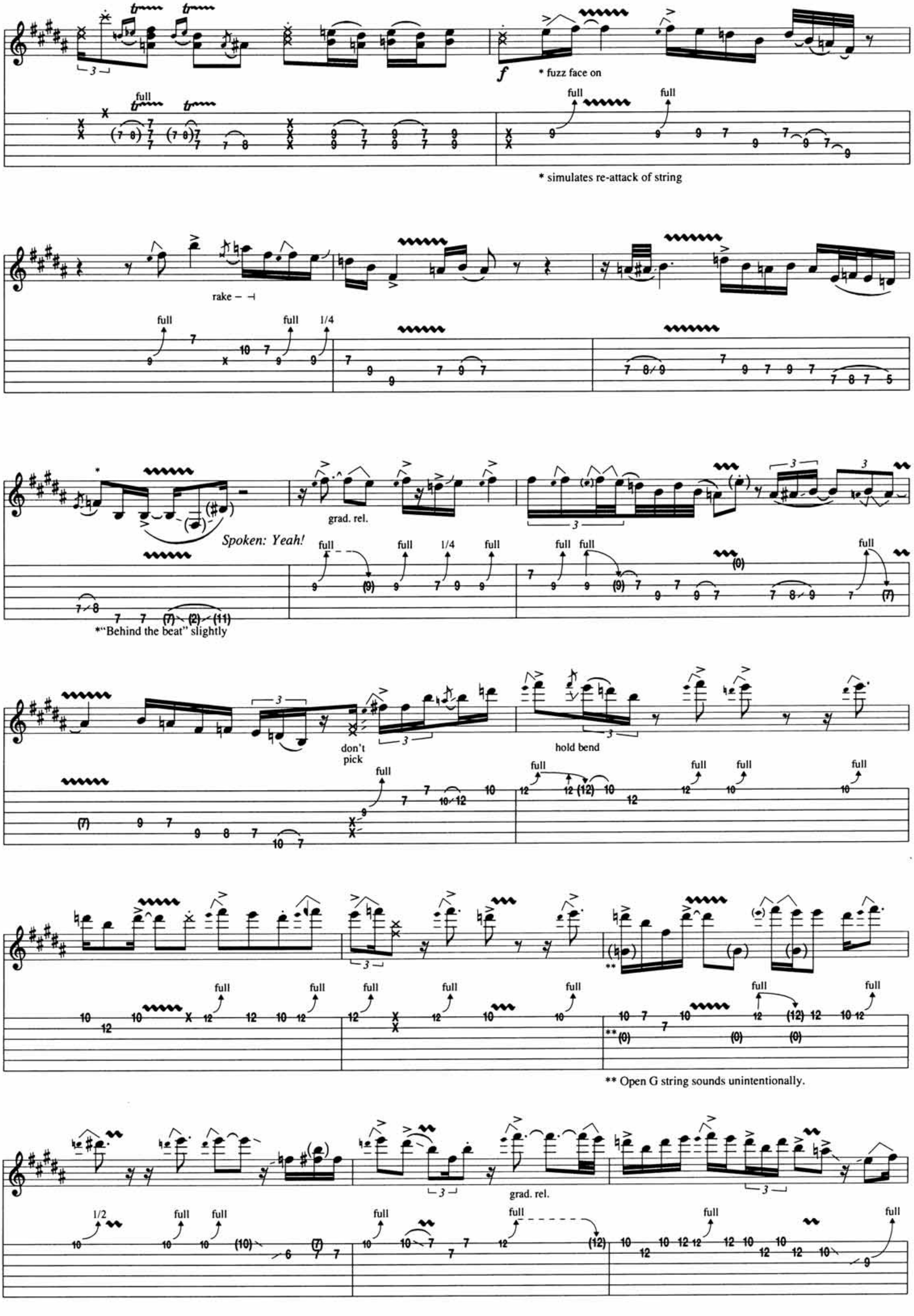

(F#7)
don't pick
1/2
full
(E7)
(B7)
1/4
P.M.
rake
D
N.C.(B7)
mf
tr
* T

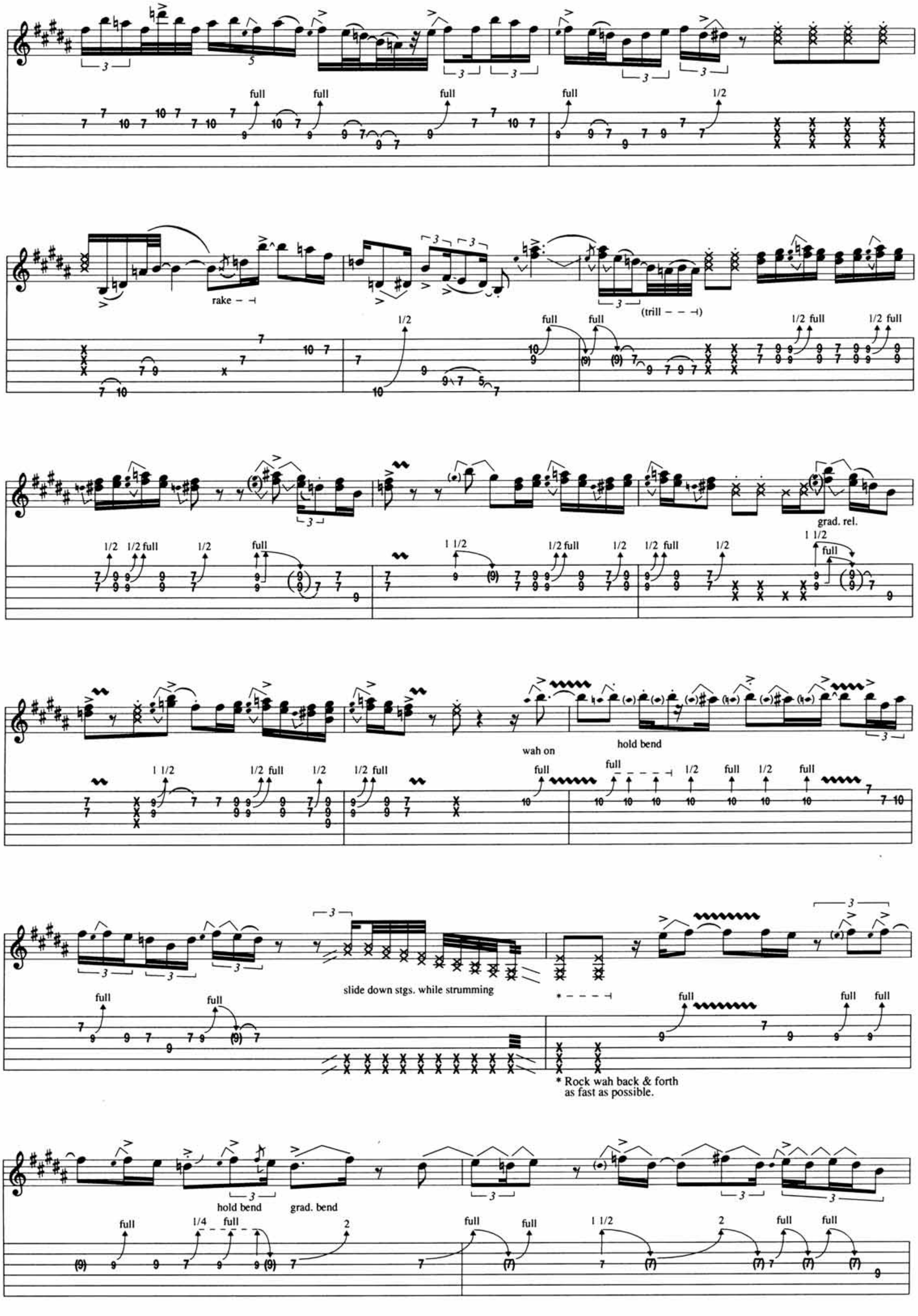
* T=Thumb

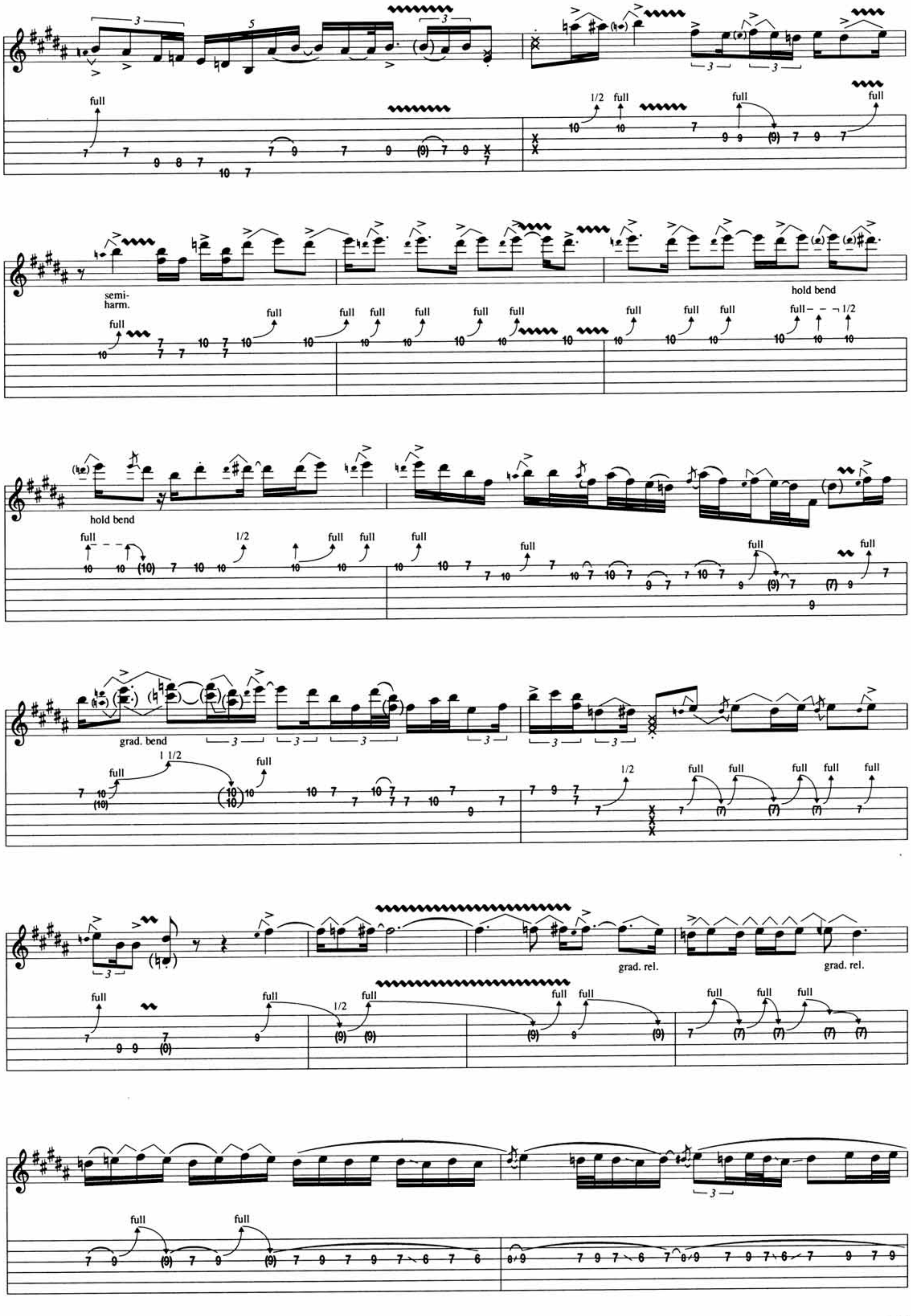

* fuzz face on
full
rake
1/4
Spoken: Yeah!
grad. rel.
don't pick
hold bend
1/2

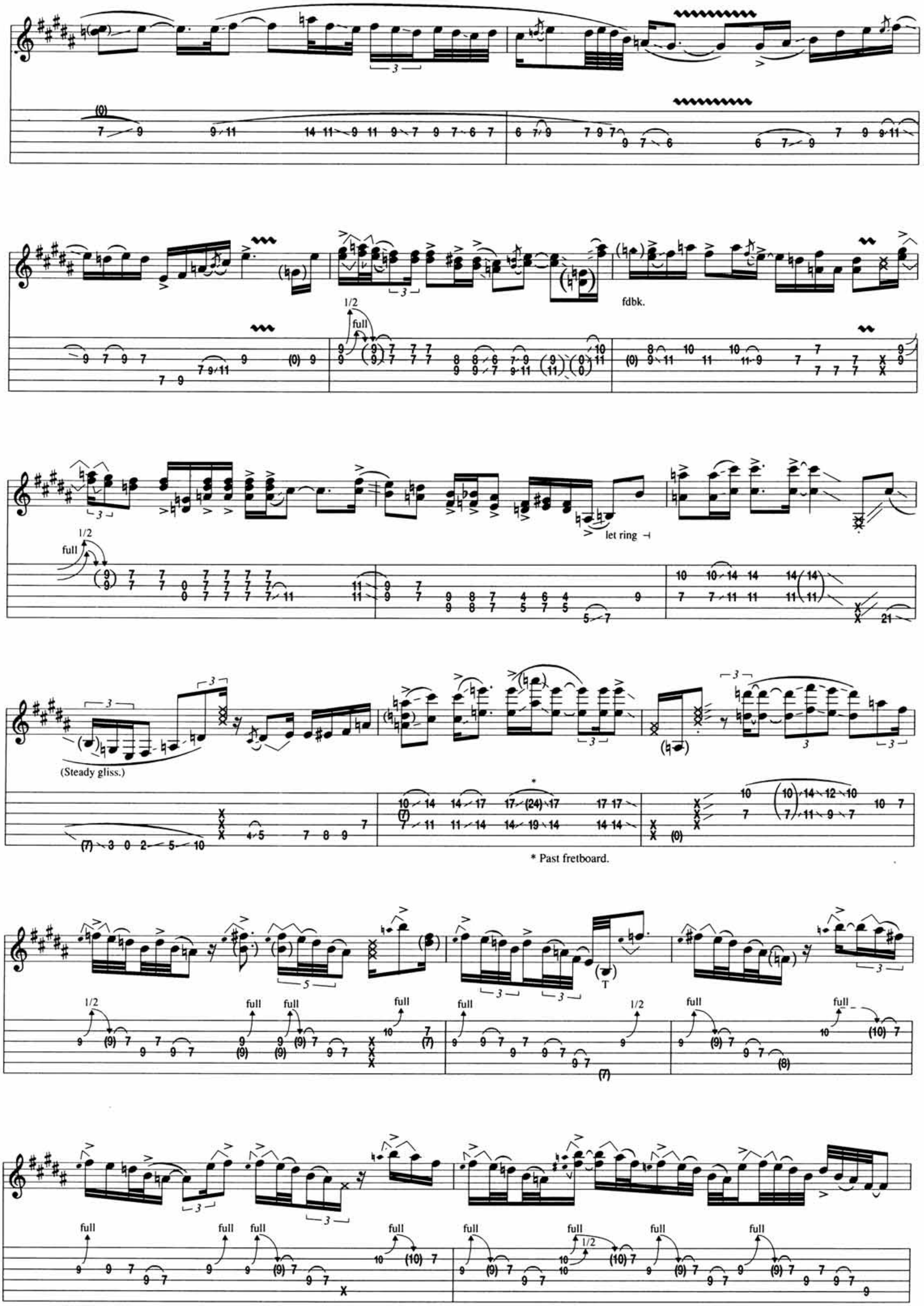
* simulates re-attack of string

*"Behind the beat" slightly

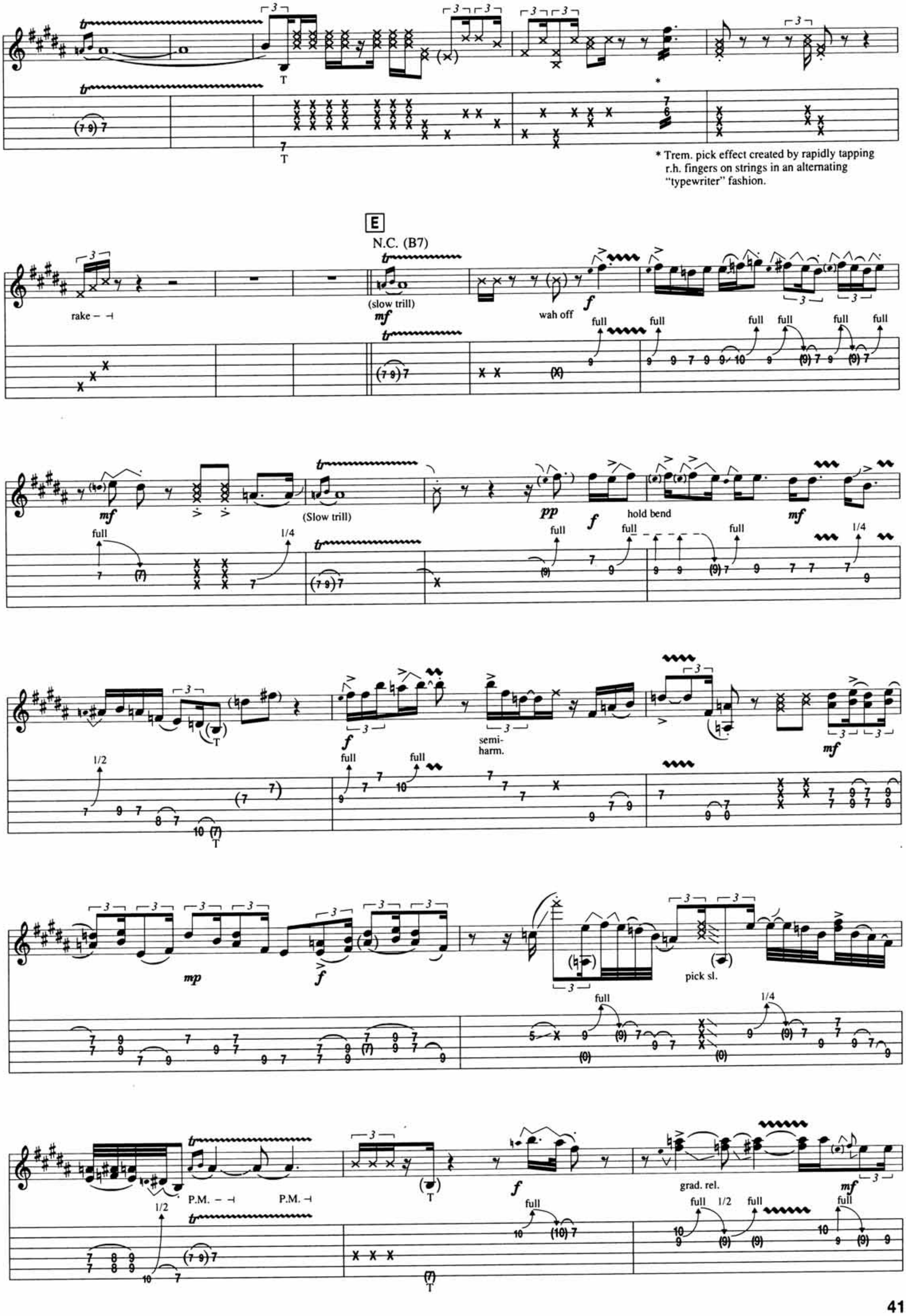
** Open G string sounds unintentionally.


rake
(trill
grad. rel.
wah on
hold bend
slide down stgs. while strumming
* Rock wah back & forth
as fast as possible.
hold bend
grad. bend
full
1/2
1 1/2
1/4
2

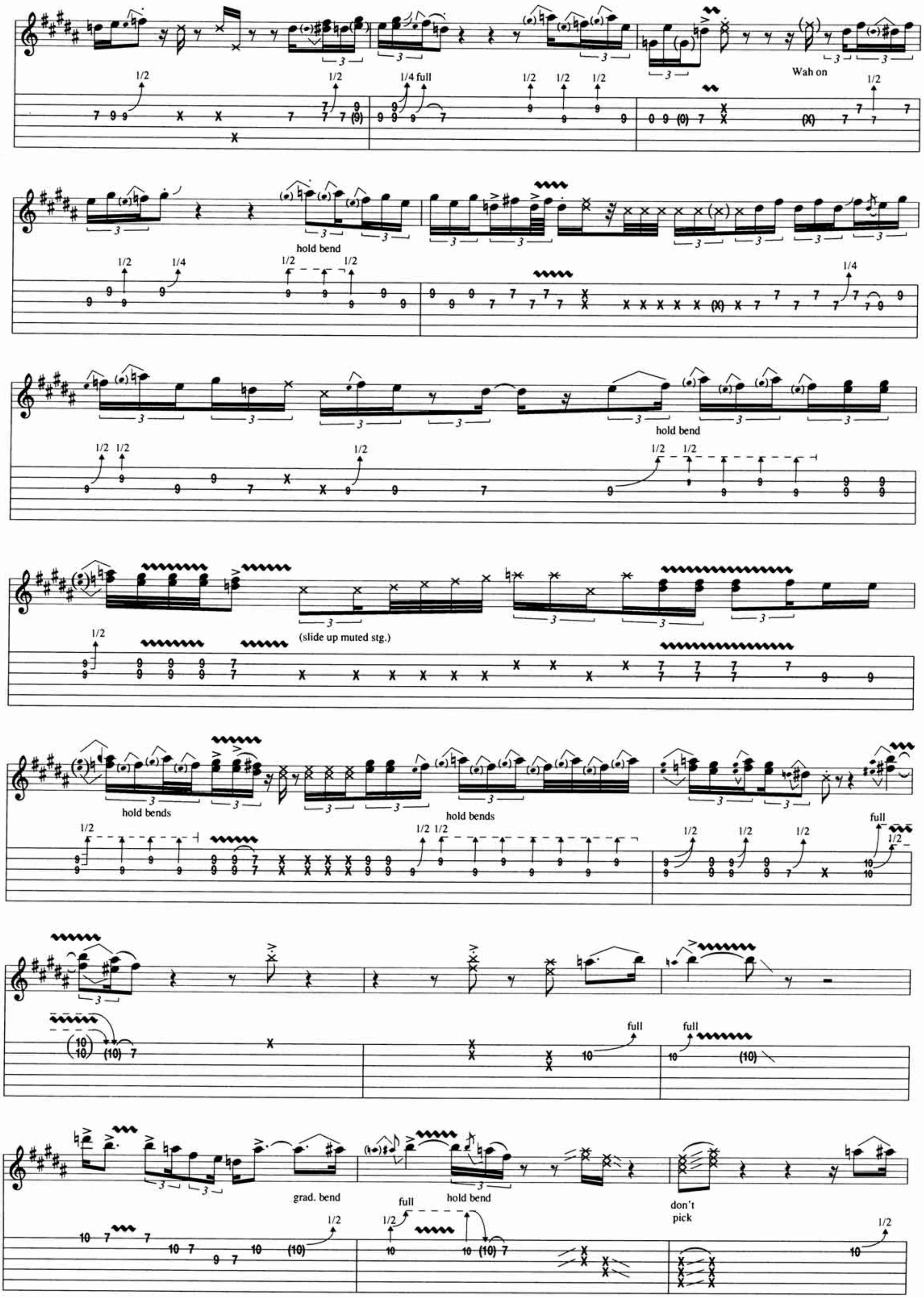

full
1/2
full
full
full
semi-harm.
full
full
full
full
full
full
full
full
full
full
full
hold bend
full
1/2
full
hold bend
1/2
full
full
full
full
full
full
grad. bend
full
1 1/2
full
1/2
full
full
full
full
full
full
full
full
1/2
full
full
full
grad. rel.
full
full
full
grad. rel.
full
full

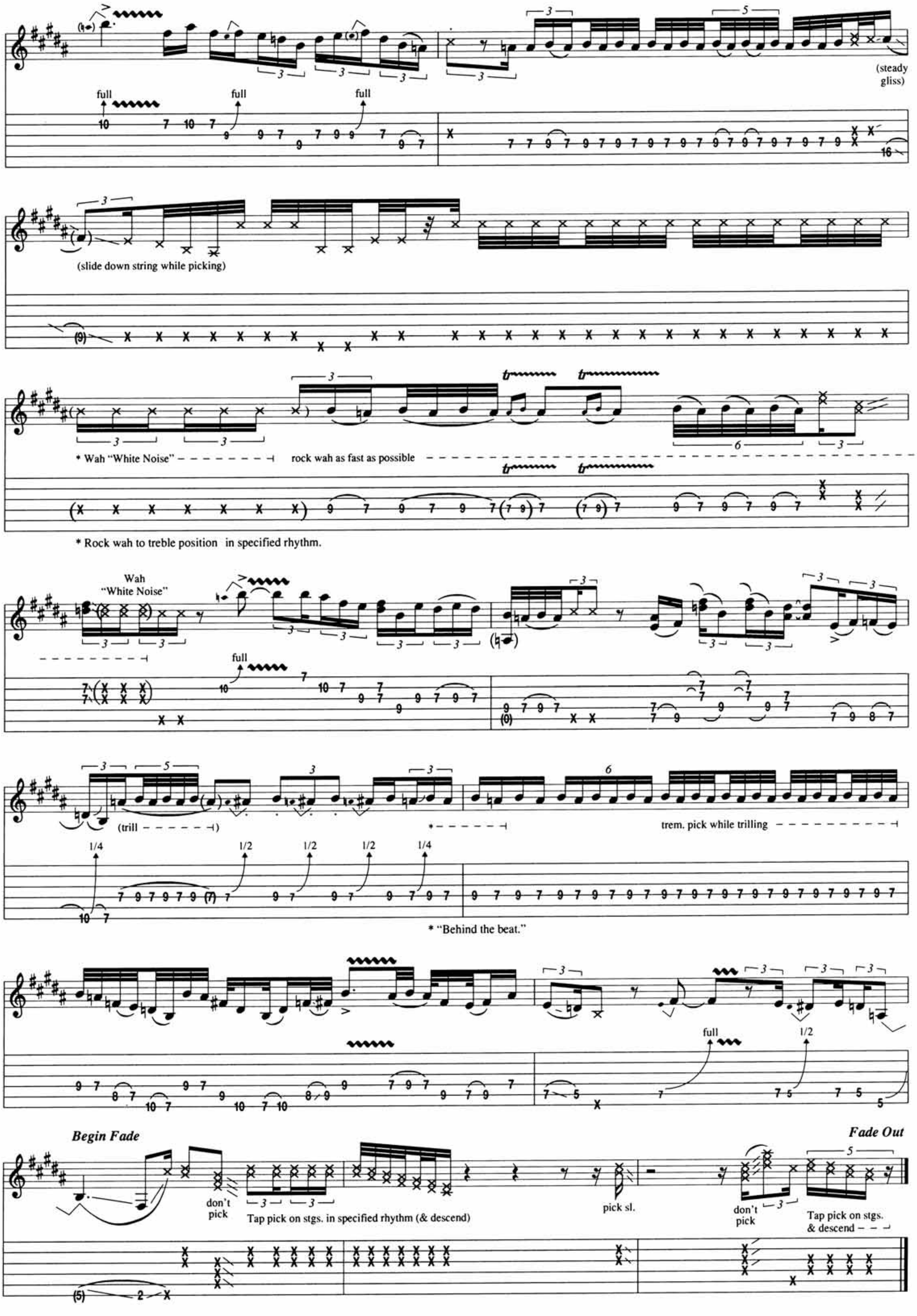

fdbk.
let ring
(Steady gliss.)
full
1/2
T

* Past fretboard.


E
N.C. (B7)
rake
(slow trill)
wah off
full
1/4
1/2
(Slow trill)
hold bend
semi-harm.
pick sl.
P.M.
grad. rel.
mf
f
pp
mp
T

* Trem. pick effect created by rapidly tapping r.h. fingers on strings in an alternating "typewriter" fashion.


Wah on
hold bend
hold bend
(slide up muted stg.)
hold bends
hold bends
grad. bend
full
hold bend
don't pick
1/2
1/4
full

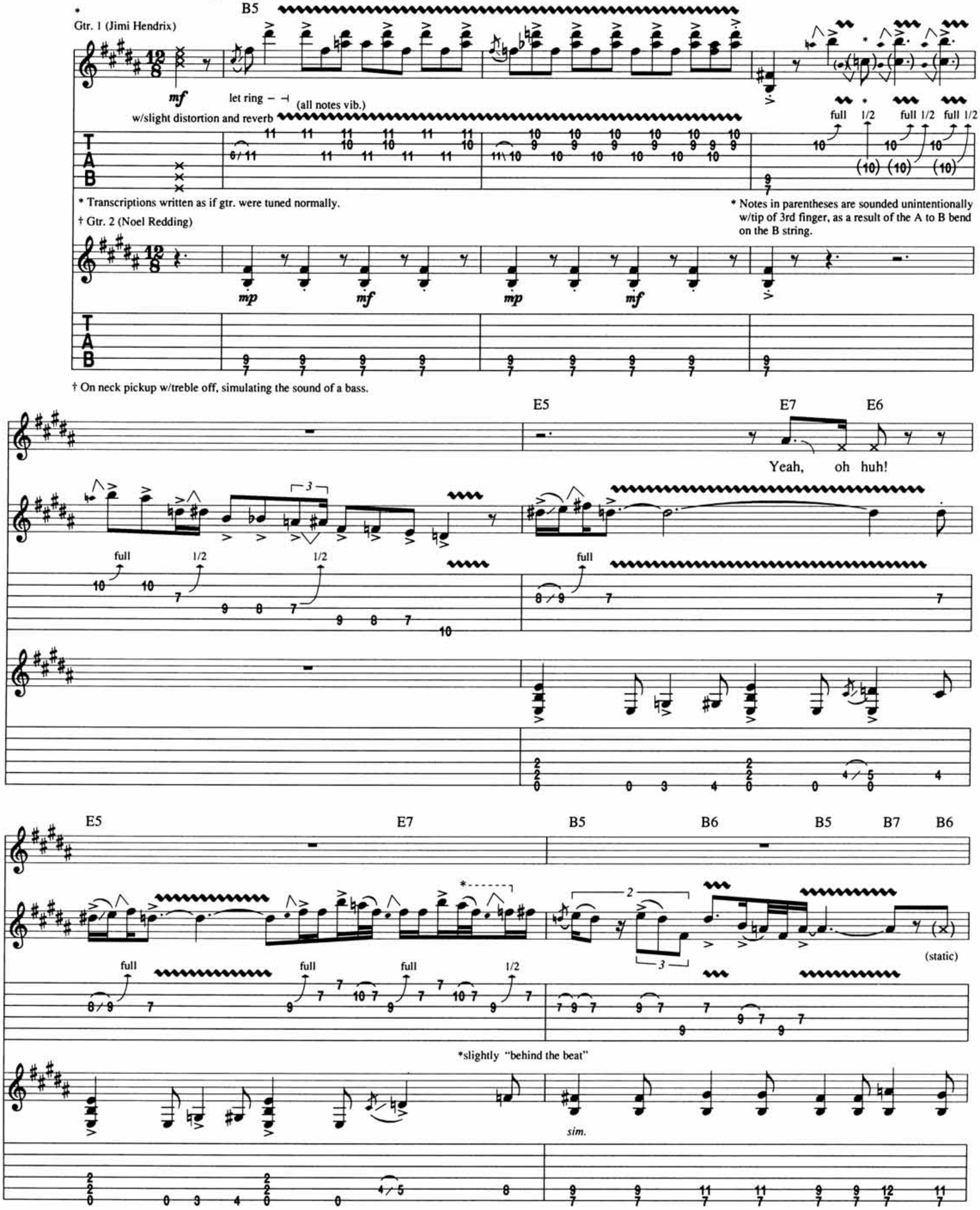

full
full
full
(steady gliss)
(slide down string while picking)
* Wah "White Noise"
rock wah as fast as possible
* Rock wah to treble position in specified rhythm.
Wah "White Noise"
full
(trill)
trem. pick while trilling
* "Behind the beat."
full
1/2
Begin Fade
Fade Out
don't pick
Tap pick on stgs. in specified rhythm (& descend)
pick sl.
don't pick
Tap pick on stgs. & descend

Red House

Jimi Hendrix

Tune Down 1/2 Step:
①= E♭ ④= D♭
②= B♭ ⑤= A♭
③= G♭ ⑥= E♭

Intro
Moderately Slow Blues ♩. = 64


B5
Gtr. 1 (Jimi Hendrix)
mf
let ring
(all notes vib.)
w/slight distortion and reverb
full
1/2
† Gtr. 2 (Noel Redding)
mp
mf
E5
E7
E6
Yeah, oh huh!
B5
B6
B7
(static)
sim.

* Transcriptions written as if gtr. were tuned normally.

* Notes in parentheses are sounded unintentionally w/tip of 3rd finger, as a result of the A to B bend on the B string.

† On neck pickup w/treble off, simulating the sound of a bass.

*slightly "behind the beat"

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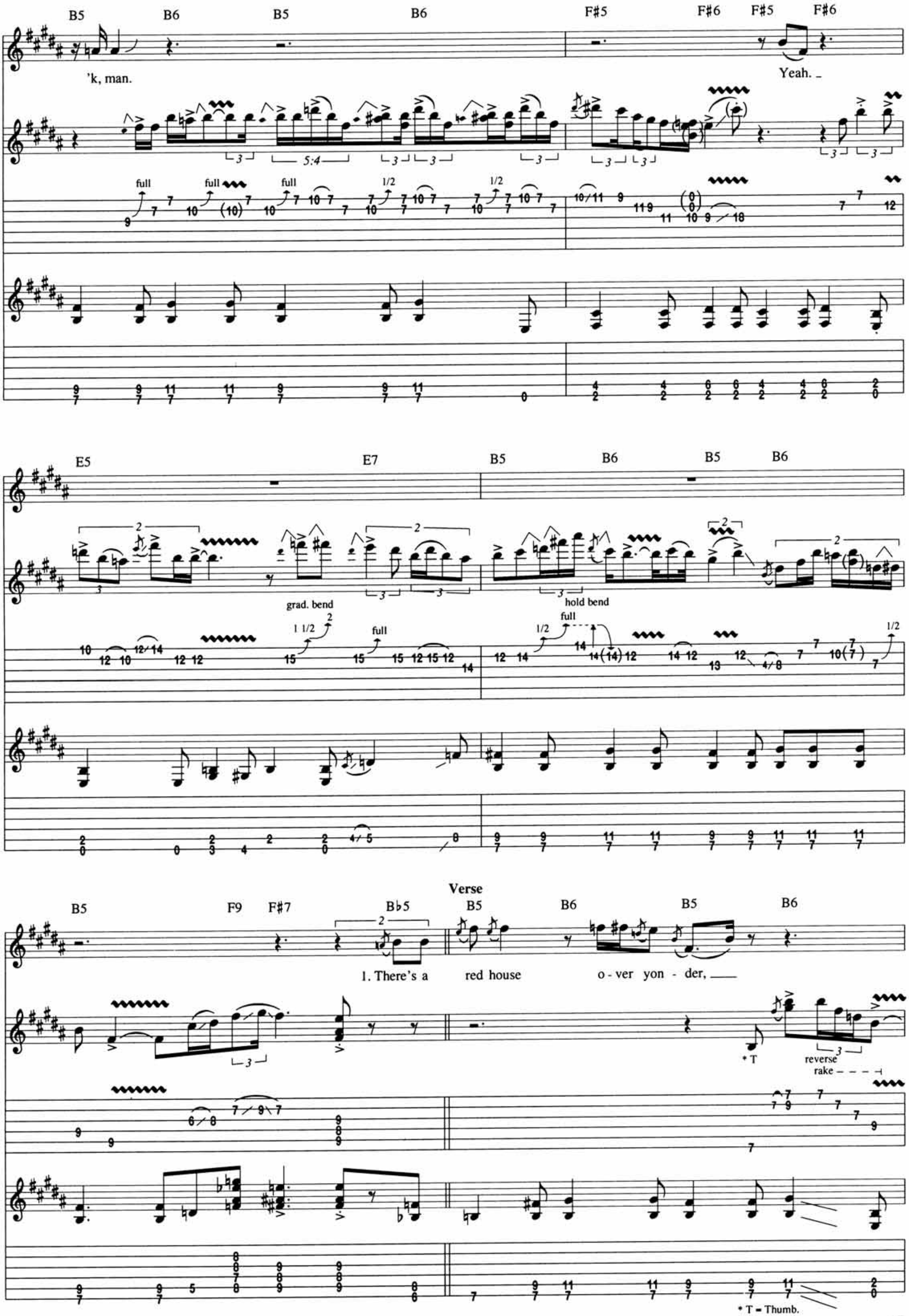
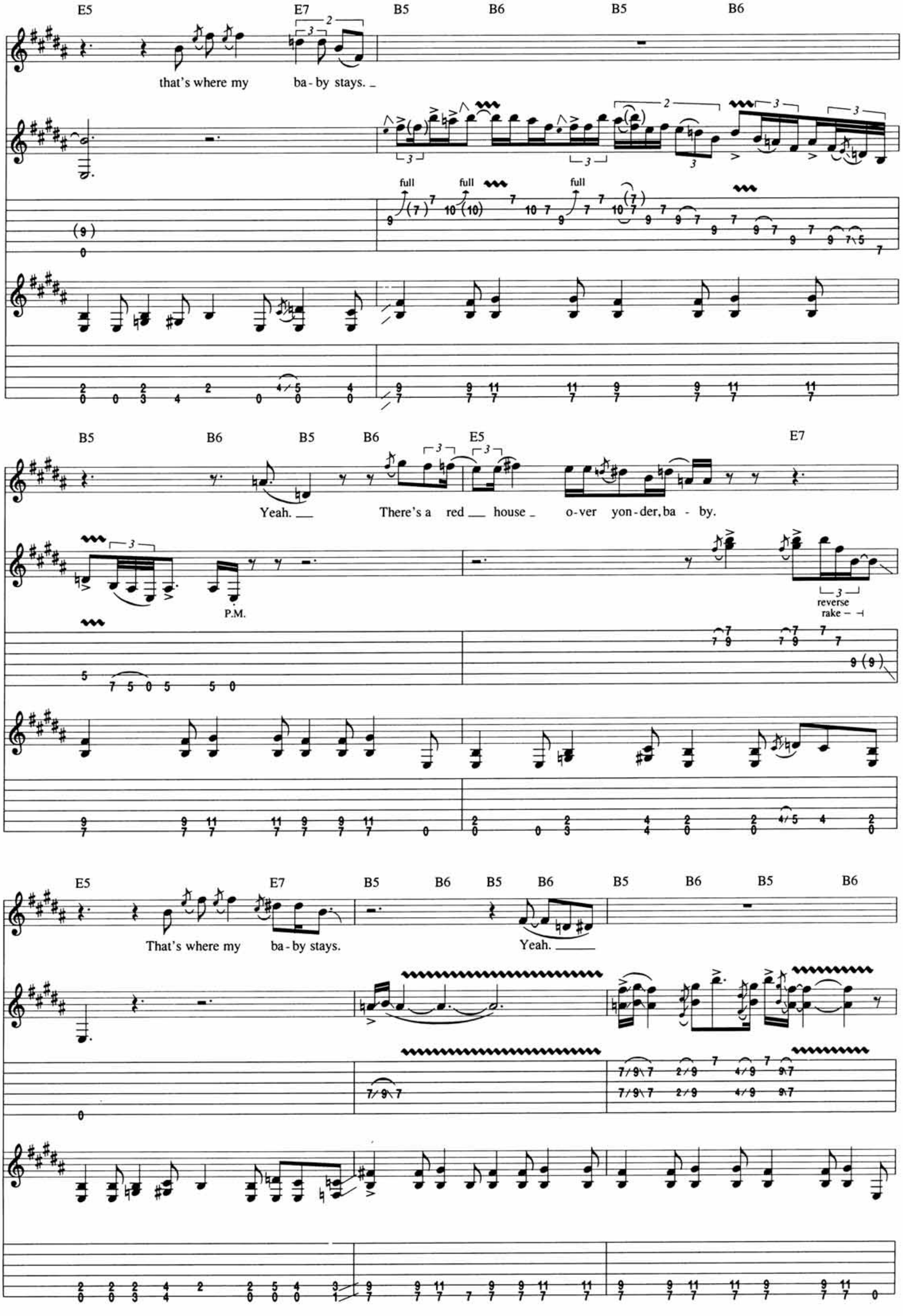
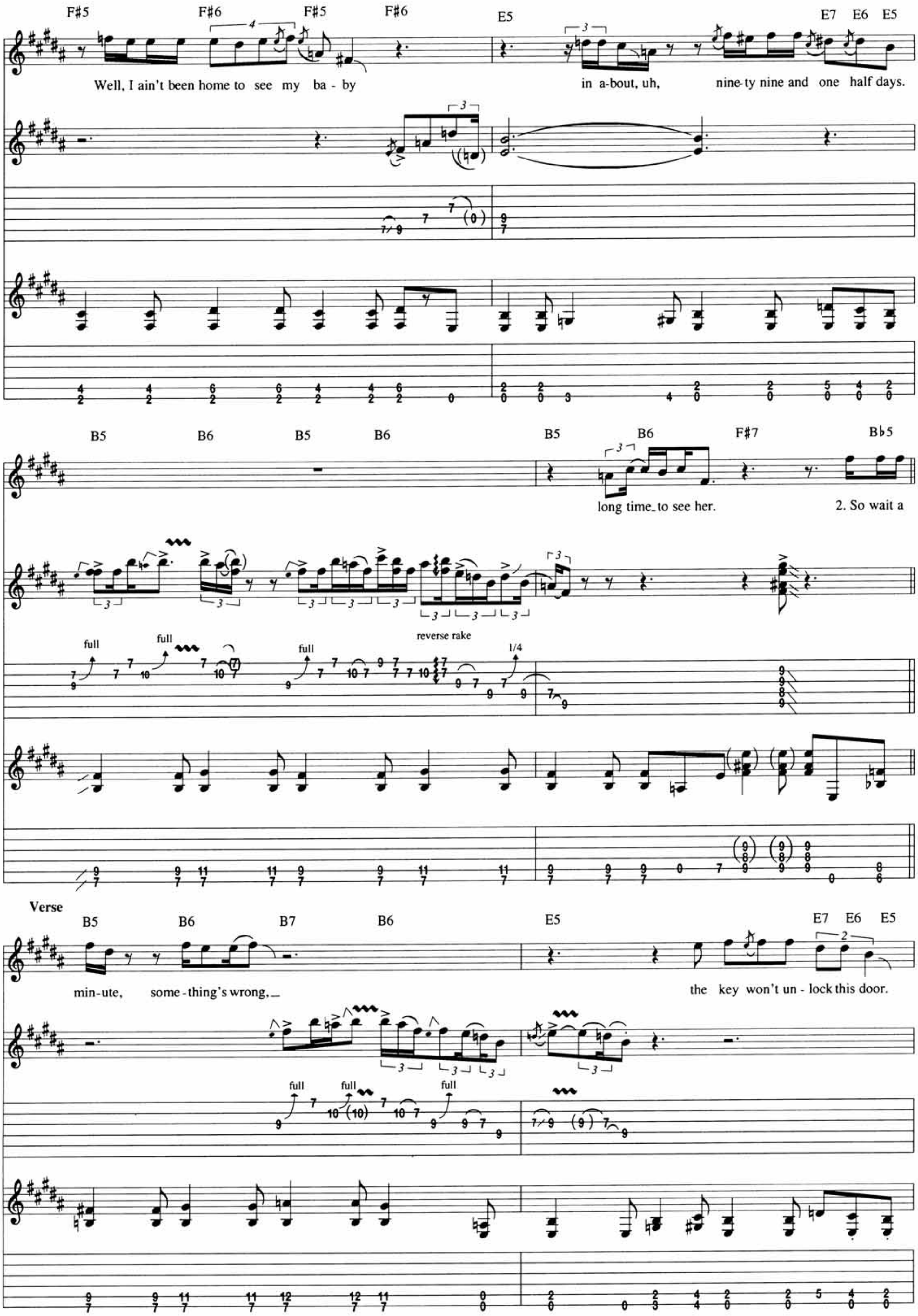
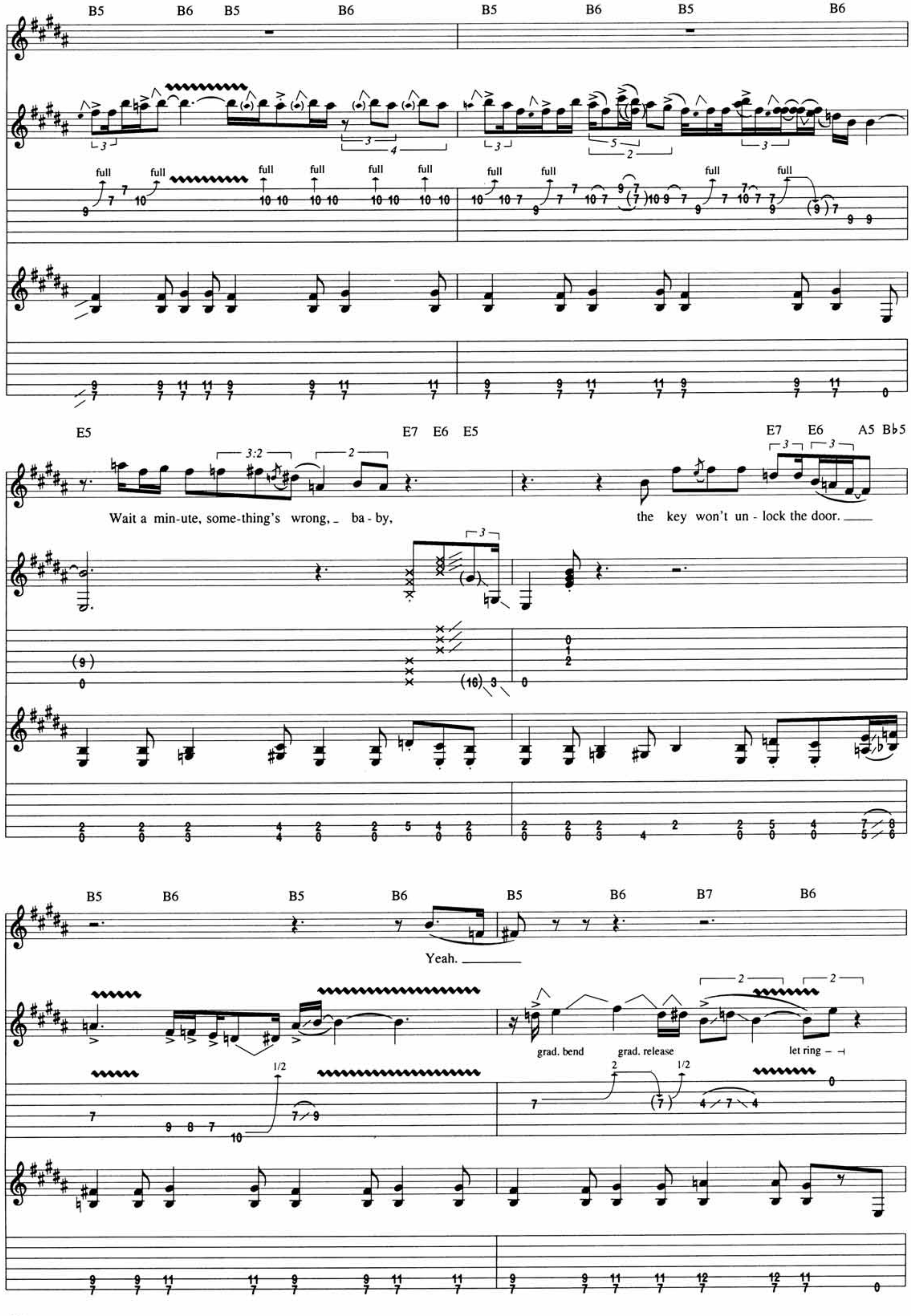
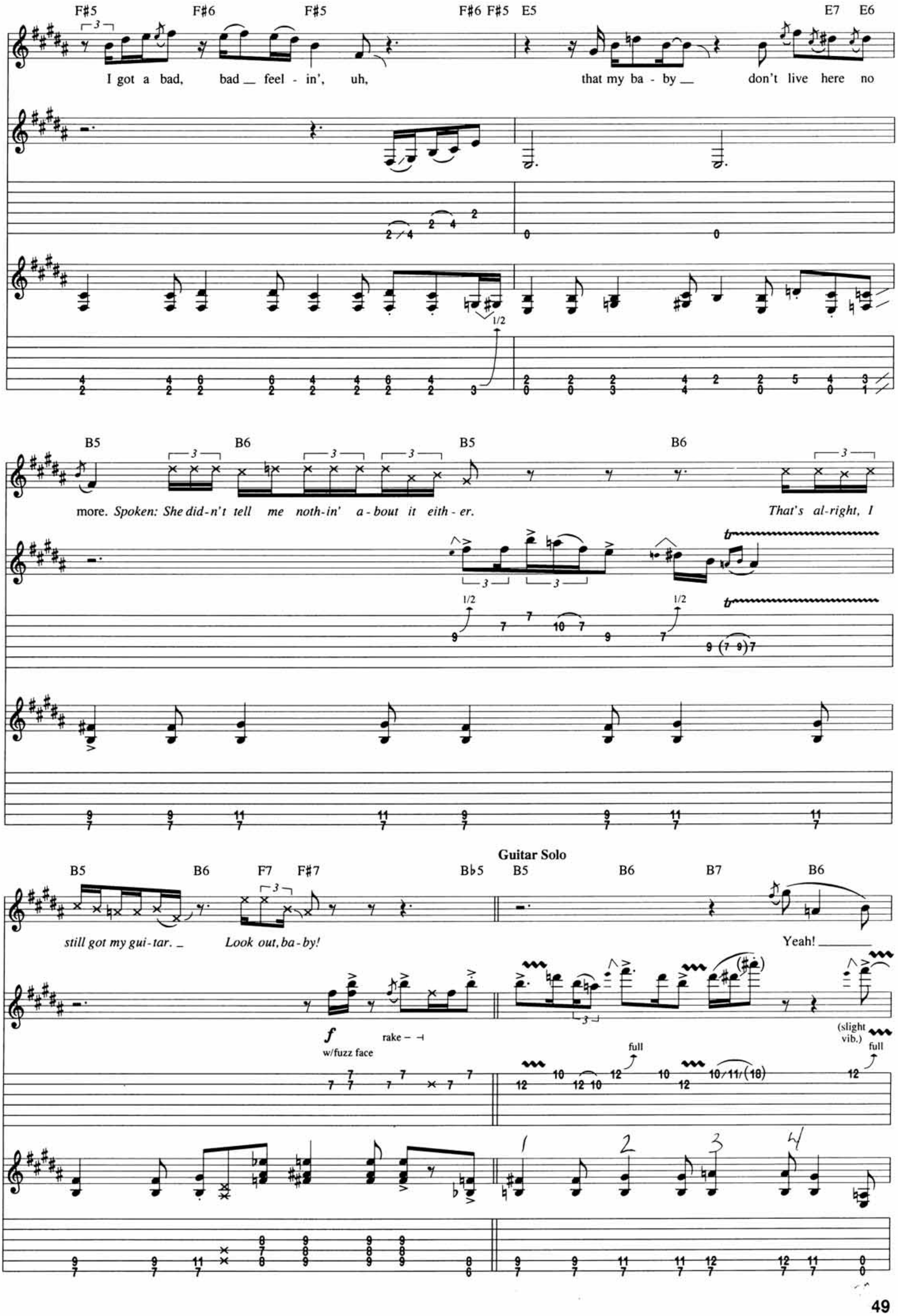

B5 B6 B5 B6
F♯5 F♯6 F♯5 F♯6
'k, man.
Yeah.
full
1/2
E5 E7 B5 B6 B5 B6
grad. bend
1 1/2
2
hold bend
B5 F9 F♯7 B♭5
Verse
B5 B6 B5 B6
1. There's a red house over yonder,
* T
reverse rake

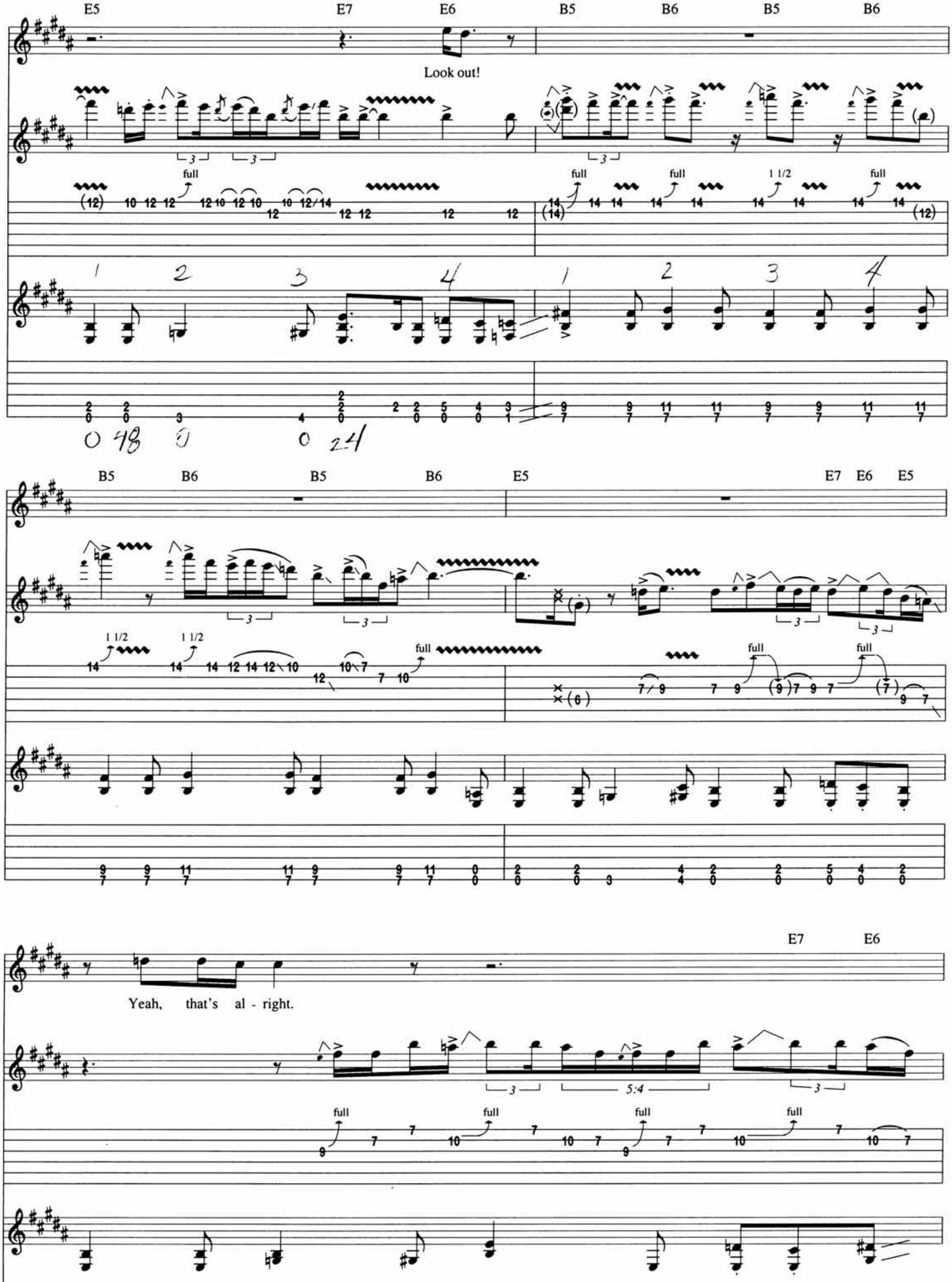
* T = Thumb.

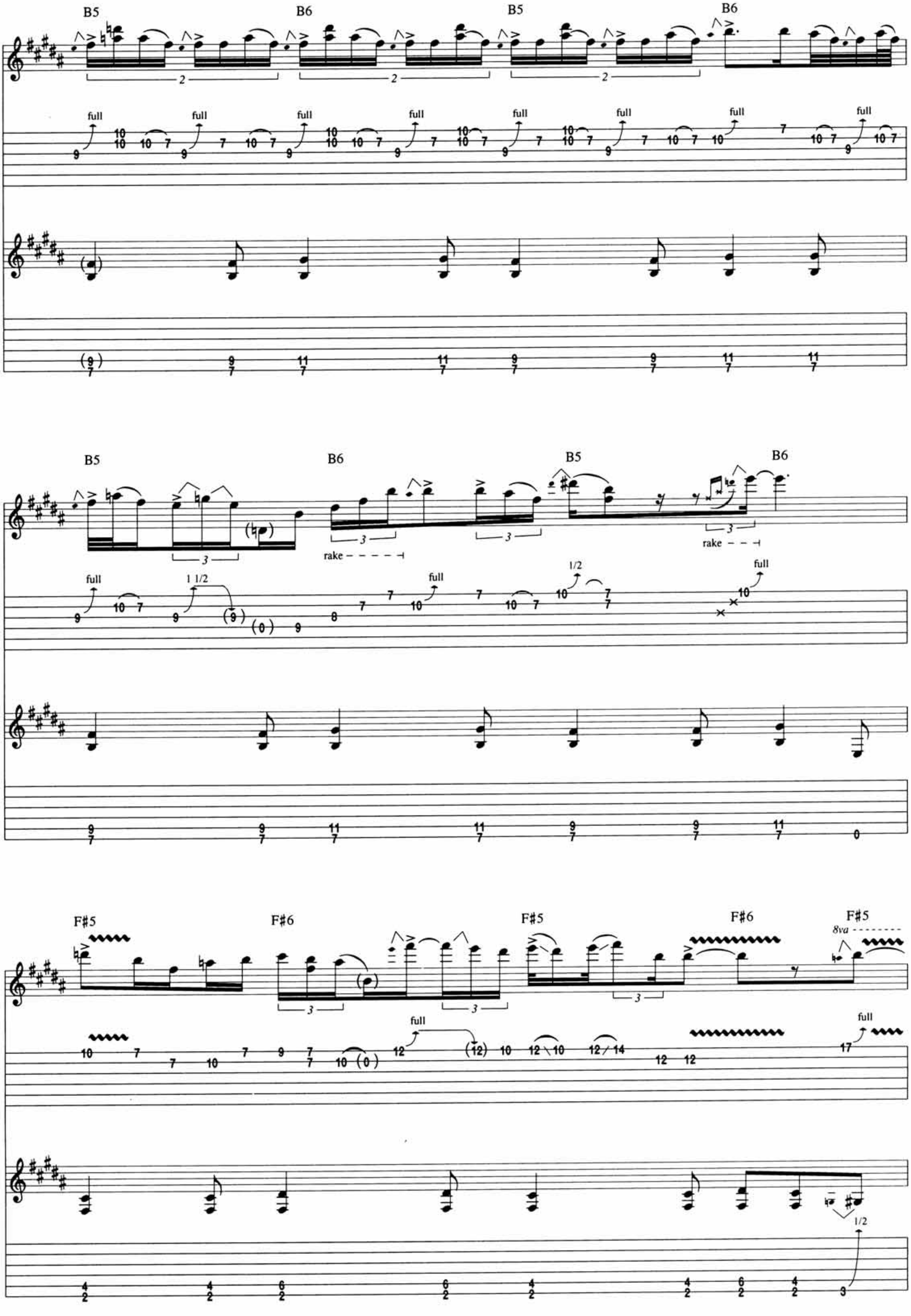

E5
E7
B5
B6
B5
B6
that's where my ba - by stays.
full
full
full
B5
B6
B5
B6
E5
E7
Yeah. There's a red house o - ver yon - der, ba - by.
P.M.
reverse rake
E5
E7
B5
B6
B5
B6
B5
B6
B5
B6
That's where my ba - by stays.
Yeah.

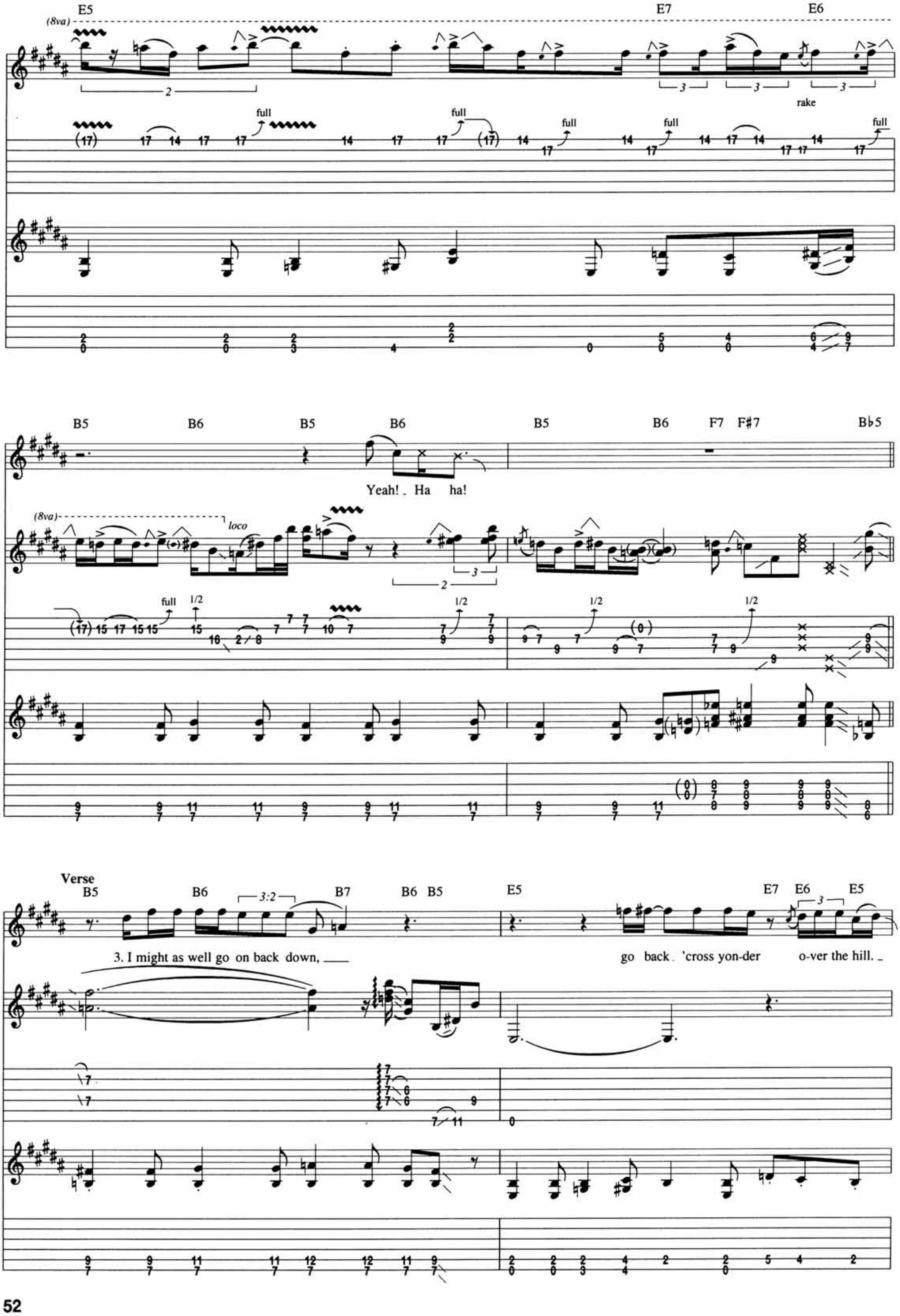

F#5 F#6 F#5 F#6
Well, I ain't been home to see my ba - by
E5
in a-bout, uh, nine-ty nine and one half days.
E7 E6 E5
B5 B6 B5 B6
B5 B6 F#7 Bb5
long time to see her.
2. So wait a
full
full
full
reverse rake
1/4
Verse
B5 B6 B7 B6
min-ute, some-thing's wrong,
E5
the key won't un - lock this door.
E7 E6 E5
full
full
full

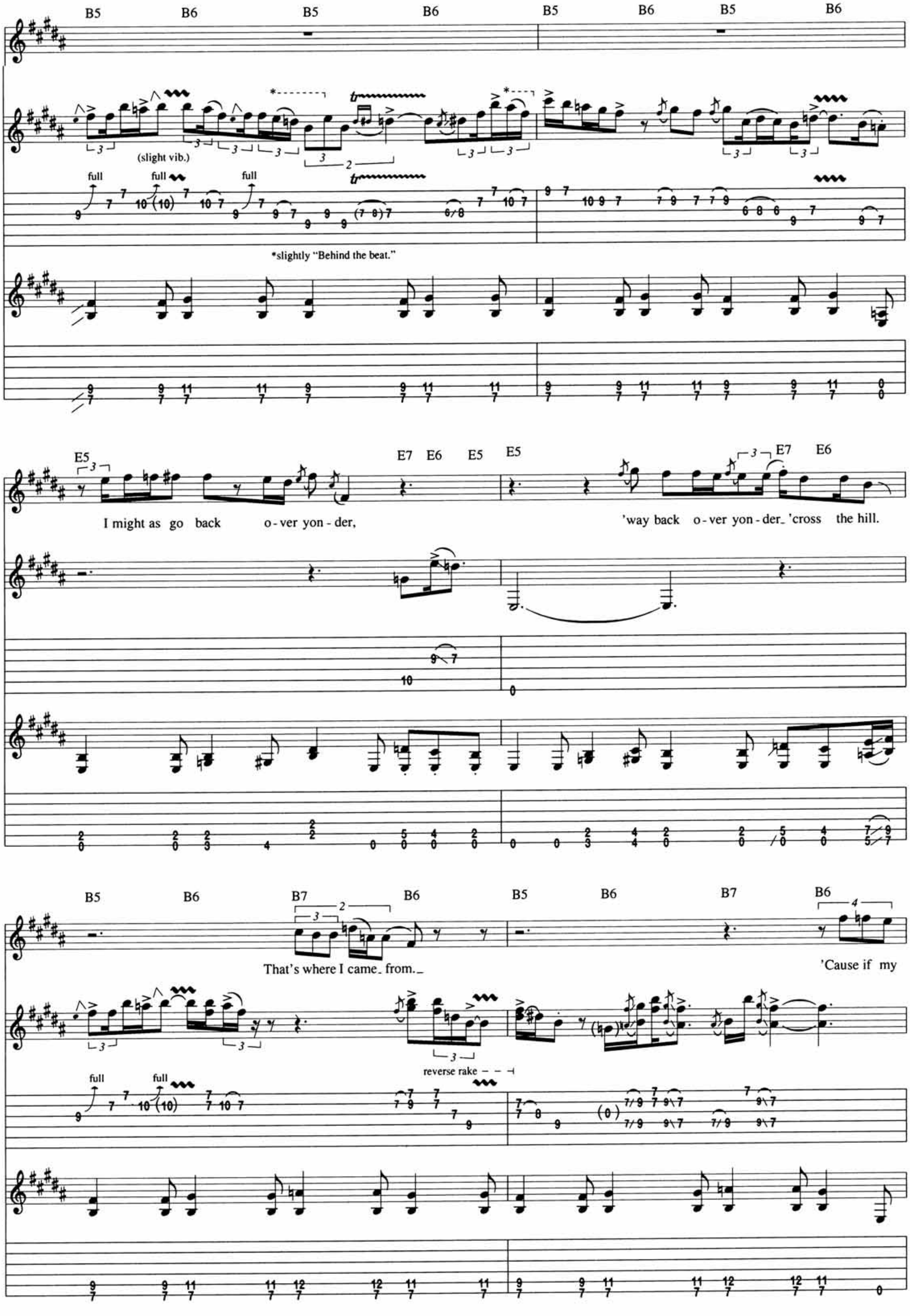

B5 B6 B5 B6 B5 B6 B5 B6
full
grad. bend
E5 E7 E6 E5 E7 E6 A5 B♭5
Wait a min-ute, some-thing's wrong, ba-by, the key won't un-lock the door.
B5 B6 B5 B6 B5 B6 B7 B6
Yeah.
grad. bend
grad. release
let ring

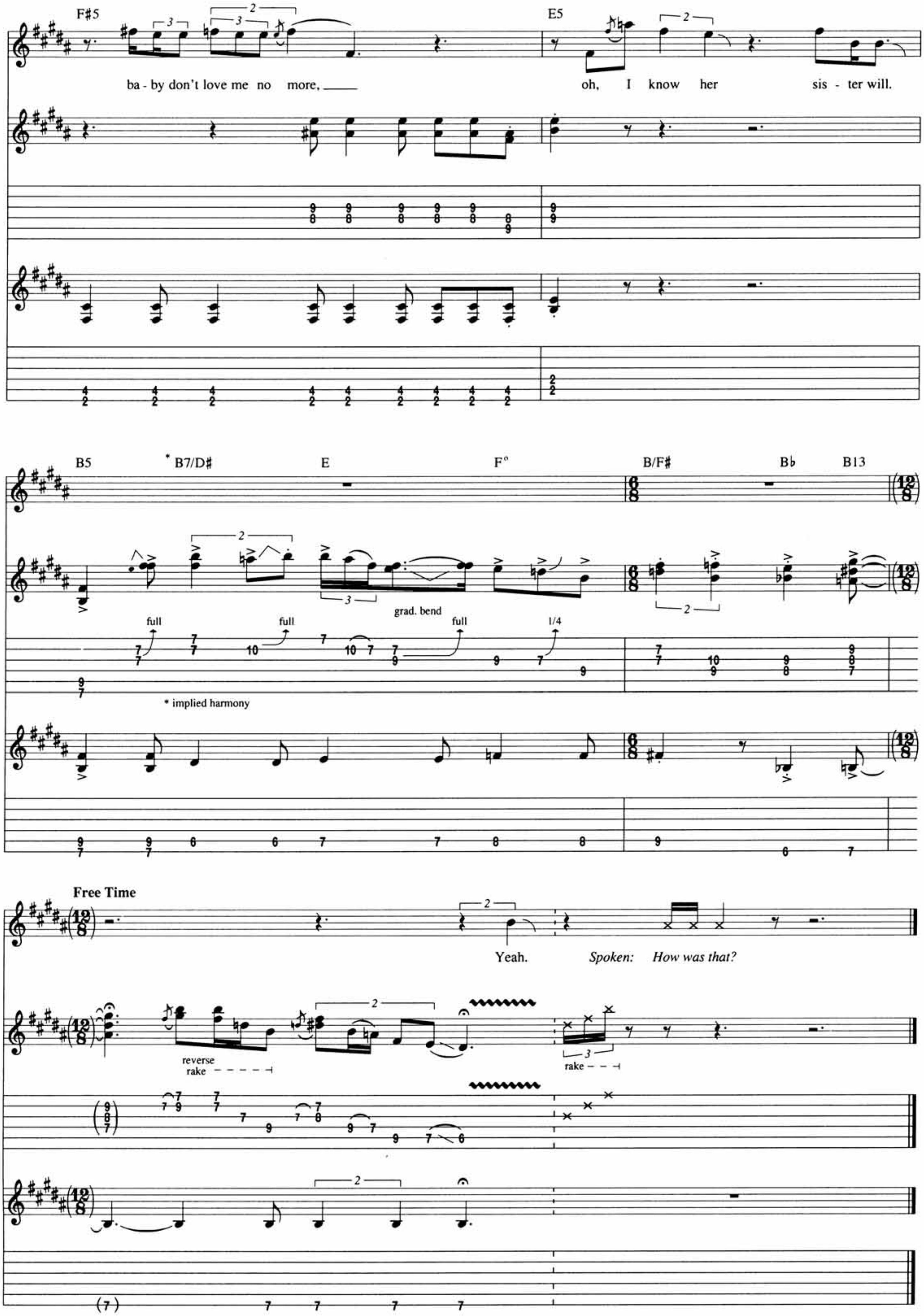

F#5 F#6 F#5 F#6 F#5 E5 E7 E6
I got a bad, bad __ feel - in', uh, that my ba - by __ don't live here no
1/2
B5 B6 B5 B6
more. Spoken: She did-n't tell me noth-in' a-bout it eith - er. That's al-right, I
1/2 1/2
tr
Guitar Solo
B5 B6 F7 F#7 Bb5 B5 B6 B7 B6
still got my gui - tar. __ Look out, ba - by!
Yeah! ______
f
rake
w/fuzz face
full
(slight vib.)
full
1 2 3 4


E5
E7
E6
B5
B6
B5
B6
Look out!
full
1 1/2
1 2 3 4
1 2 3 4
0 48 0 0 24
B5
B6
B5
B6
E5
E7
E6
E5
Yeah, that's al - right.
E7
E6
5:4


B5
B6
B5
B6
full
B5
B6
B5
B6
rake
1 1/2
1/2
F#5
F#6
F#5
F#6
F#5
8va


E5
(8va)
E7
E6
2
3
rake
full
B5
B6
B5
B6
B5
B6
F7
F♯7
B♭5
Yeah! Ha ha!
(8va)
loco
full
1/2
Verse
B5
B6
3:2
B7
B6
B5
E5
E7
E6
E5
3. I might as well go on back down,
go back 'cross yon-der o-ver the hill.

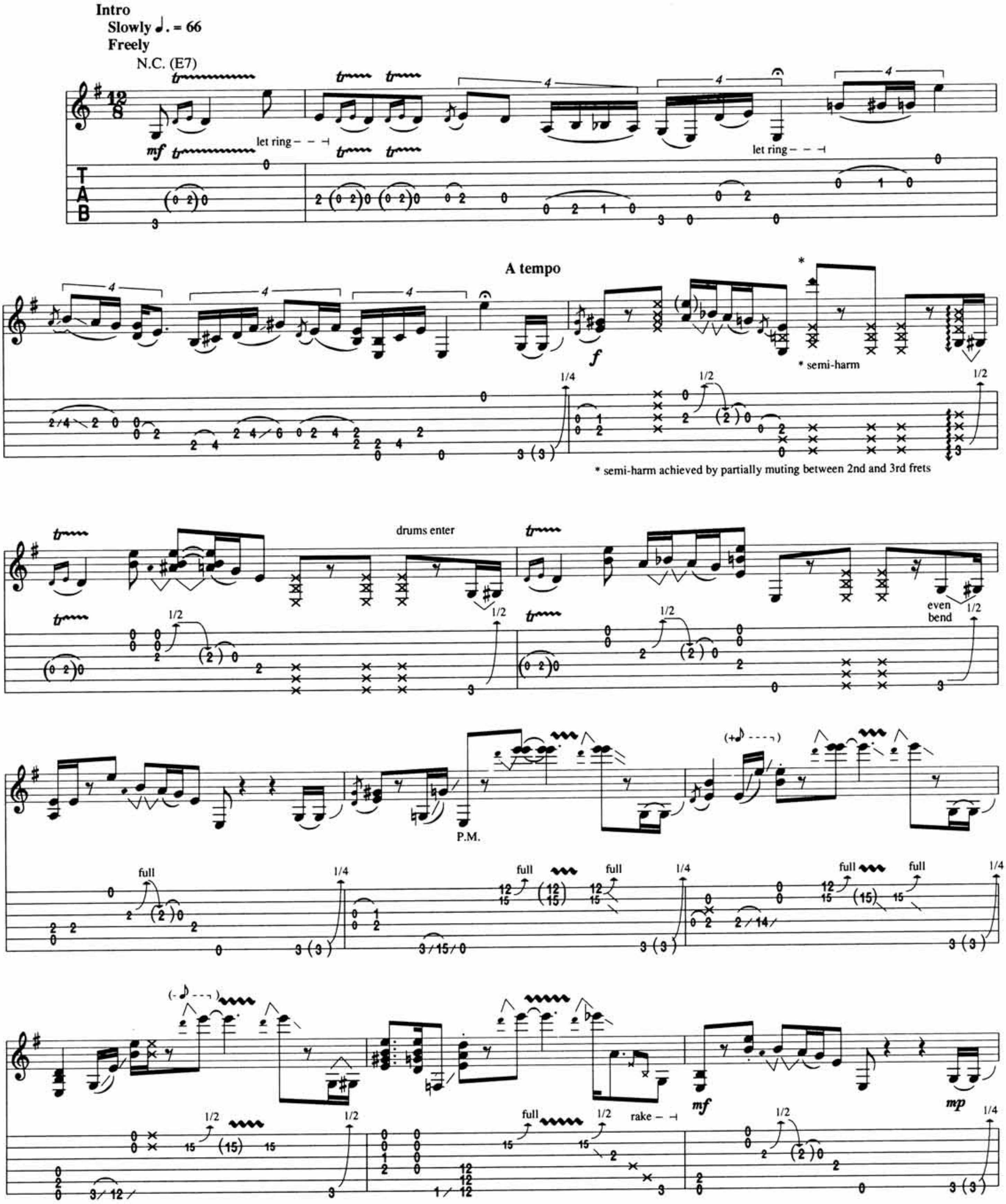

B5 B6 B5 B6 B5 B6 B5 B6
(slight vib.)
full
full
full
*slightly "Behind the beat."
E5 E7 E6 E5 E5 E7 E6
I might as go back o - ver yon - der,
'way back o - ver yon - der_ 'cross the hill.
B5 B6 B7 B6 B5 B6 B7 B6
That's where I came_ from._
'Cause if my
reverse rake
full
full


F#5
E5
ba - by don't love me no more,
oh, I know her sis - ter will.
B5
* B7/D#
E
F°
B/F#
B♭
B13
full
full
grad. bend
full
1/4
* implied harmony
Free Time
Yeah.
Spoken: How was that?
reverse rake
rake

Catfish Blues

Traditional, arranged by Jimi Hendrix

Tune Down 1/2 Step:
①- E♭ ④- D♭
②- B♭ ⑤- A♭
③- G♭ ⑥- E♭


Intro
Slowly ♩. = 66
Freely
N.C. (E7)
mf
let ring
A tempo
f
* semi-harm
* semi-harm achieved by partially muting between 2nd and 3rd frets
drums enter
even bend
P.M.
full
1/4
1/2
rake
mp
T
A
B

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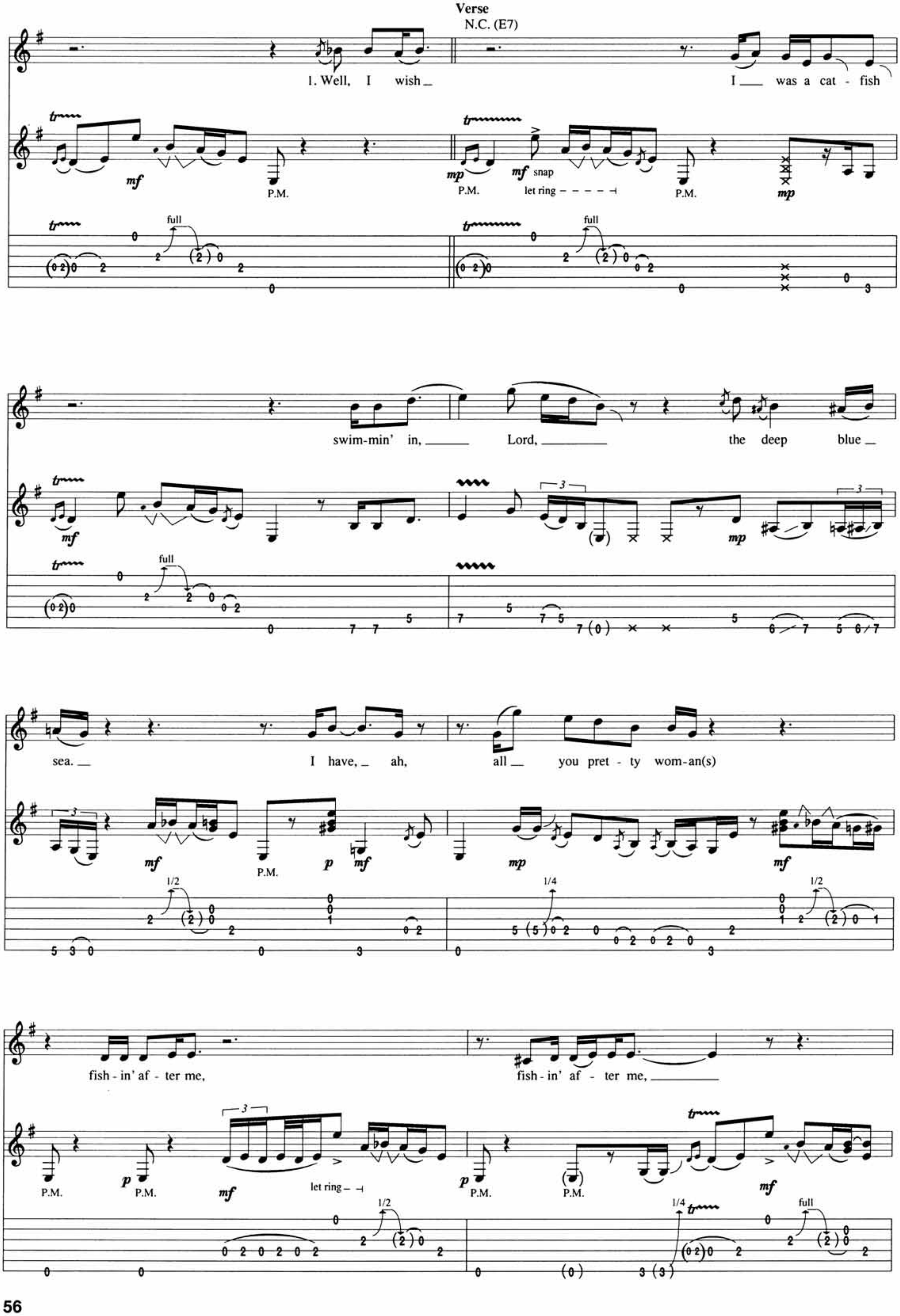
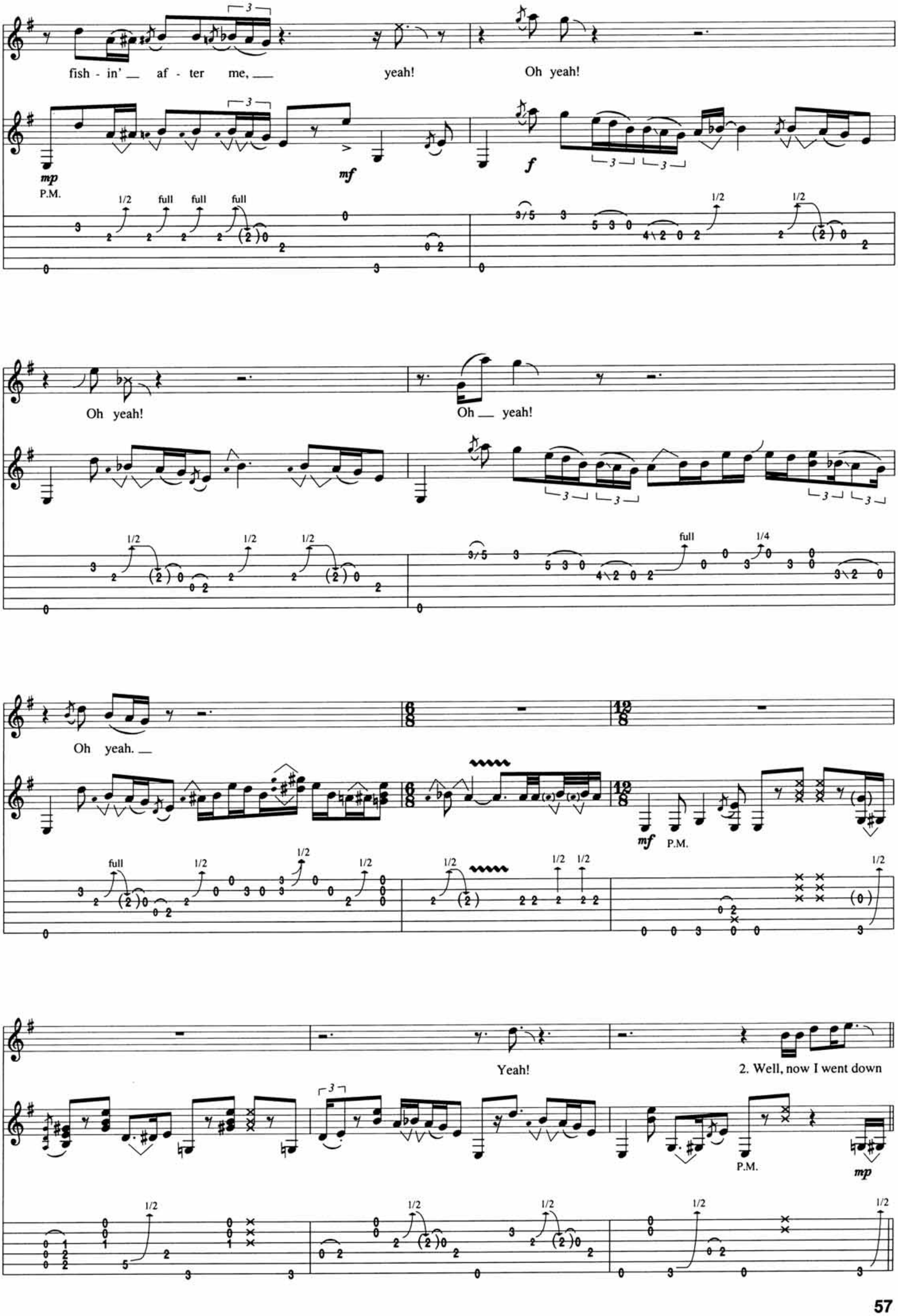
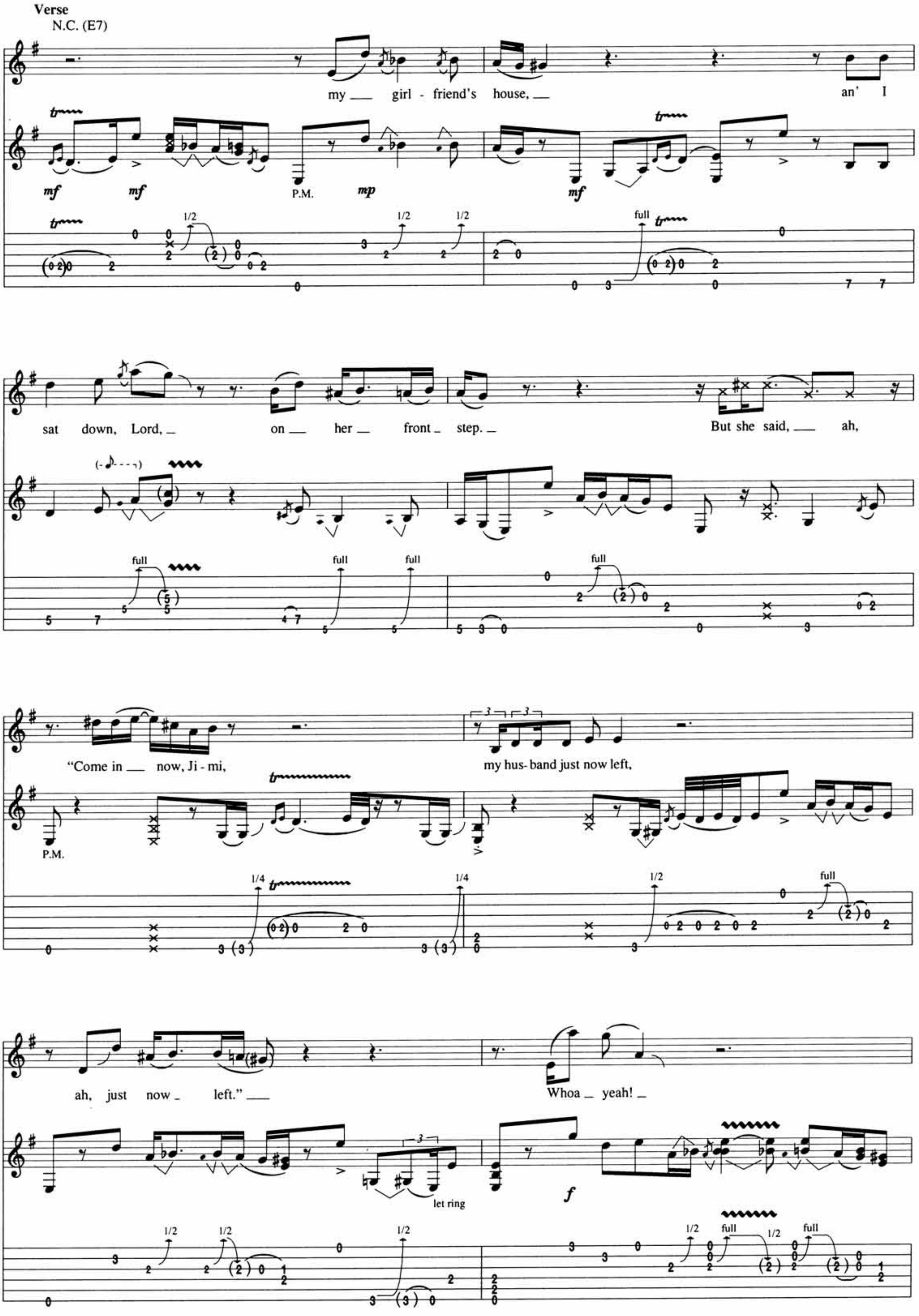
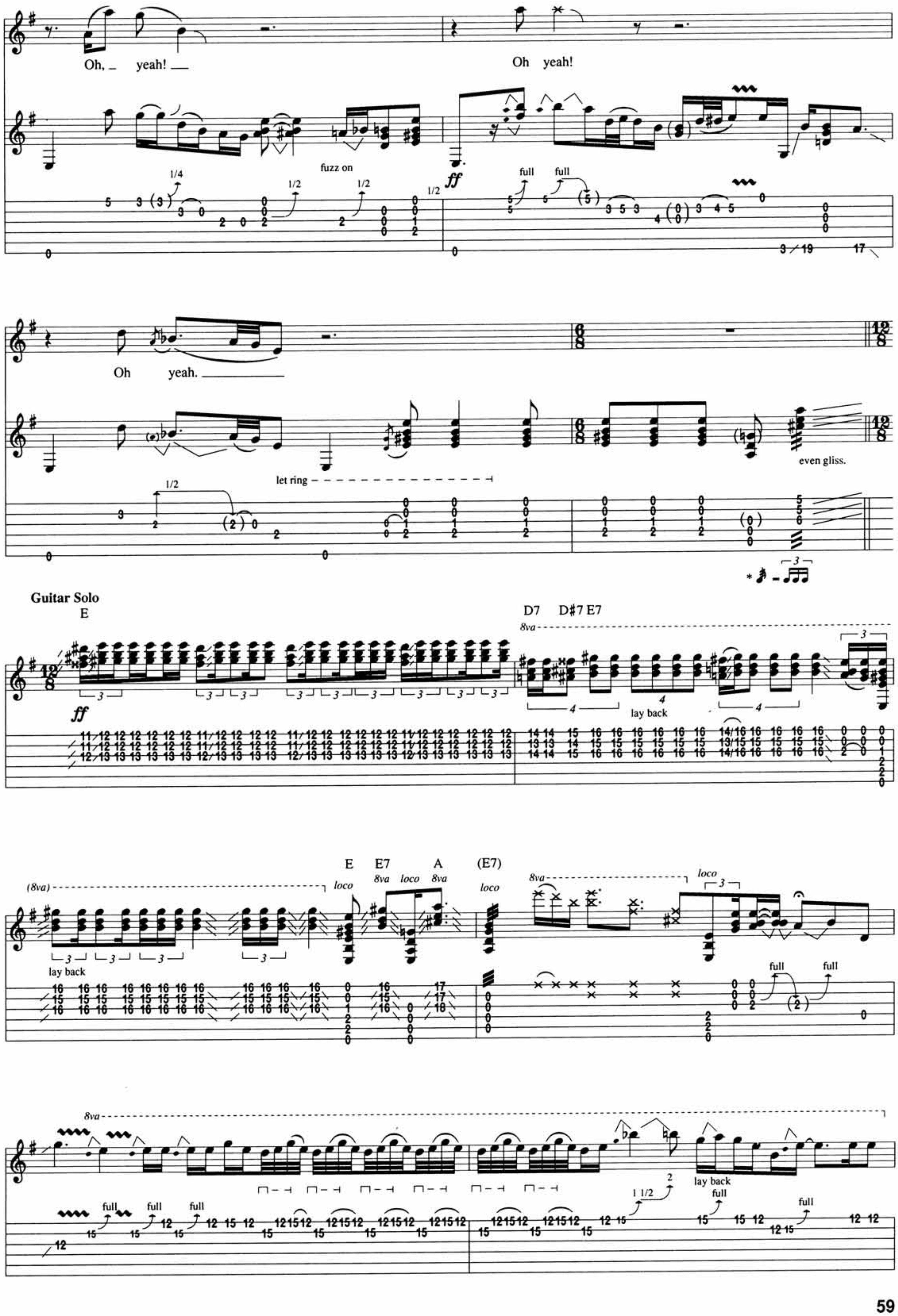
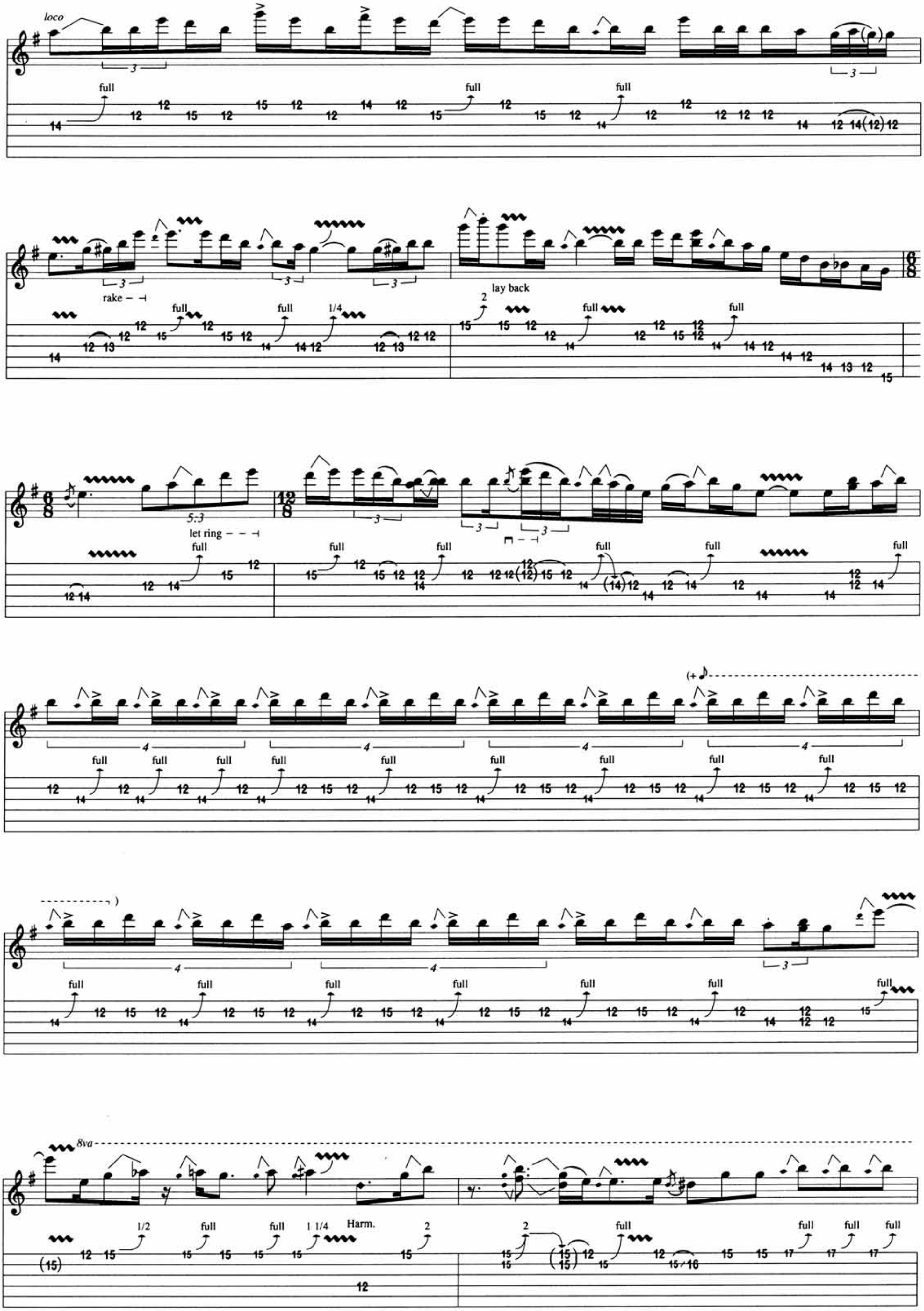
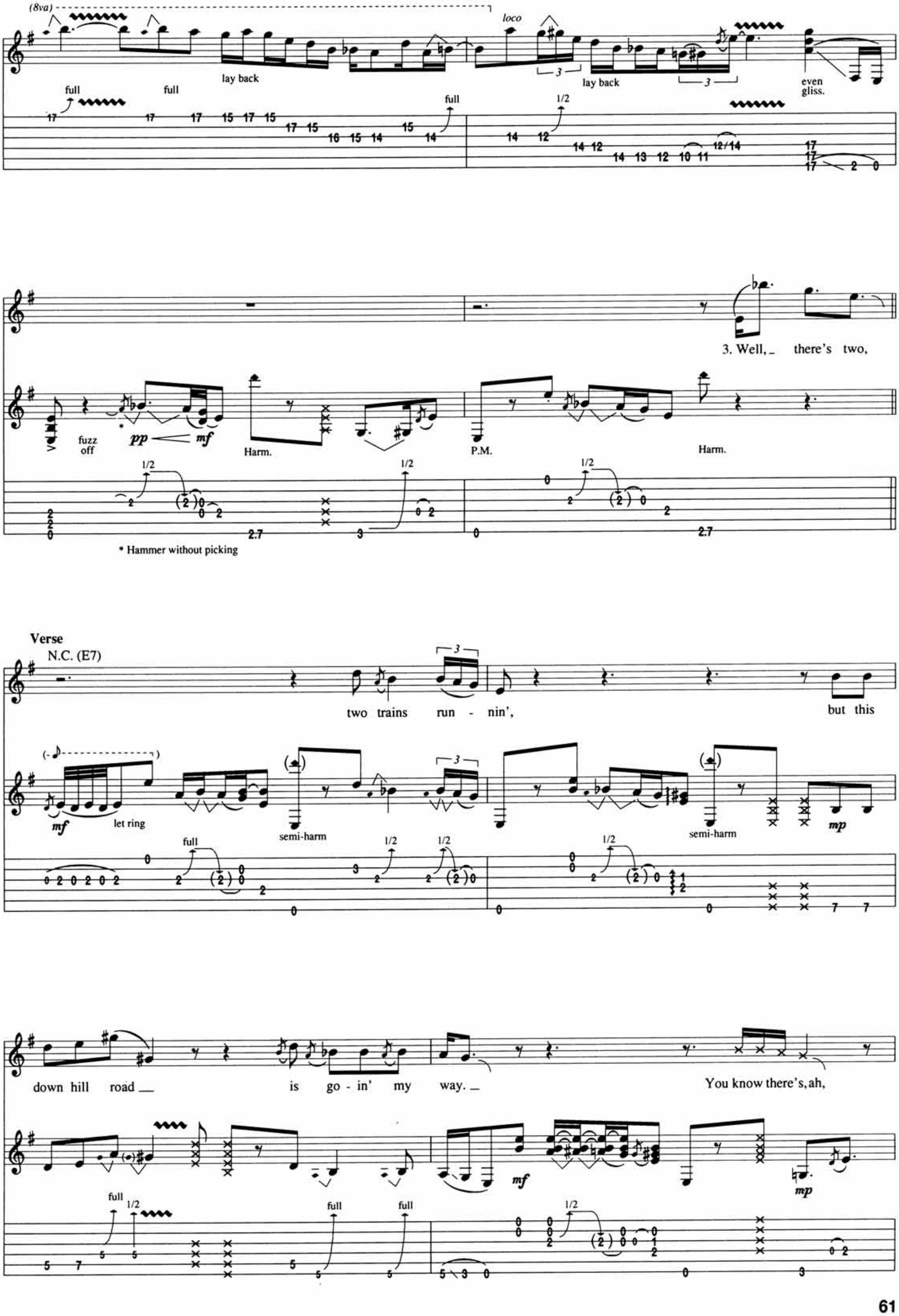

Verse
N.C. (E7)
1. Well, I wish I was a cat-fish
swim-min' in, Lord, the deep blue
sea. I have, ah, all you pret-ty wom-an(s)
fish-in' af-ter me, fish-in' af-ter me,
tr
mf
mp
snap
P.M.
let ring
p
full
1/2
1/4
3

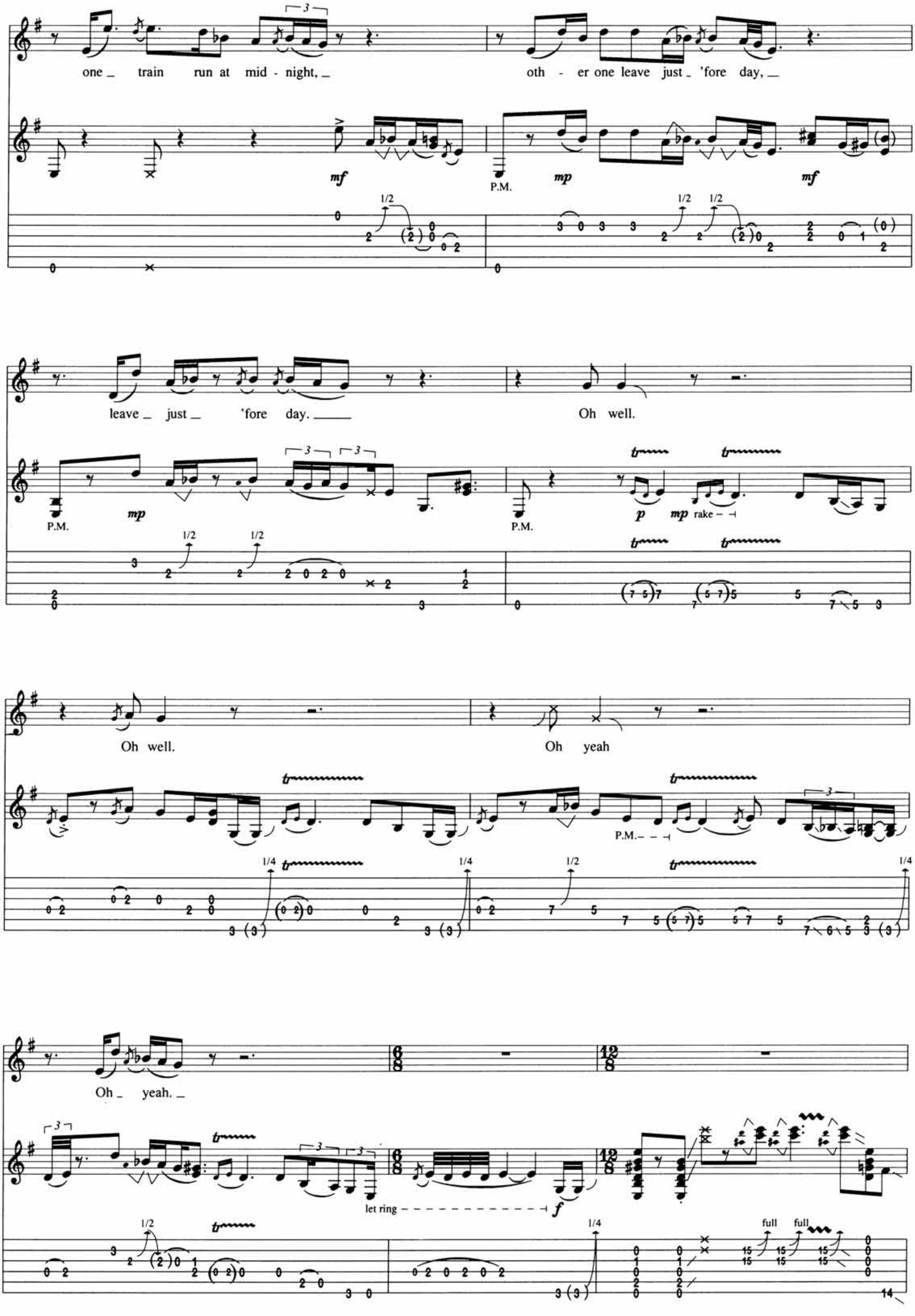

fish - in' af - ter me, yeah!
Oh yeah!
Oh yeah!
Oh yeah!
Oh yeah.
Yeah!
2. Well, now I went down
mp
P.M.
mf
f
full
1/2
1/4
6/8
12/8

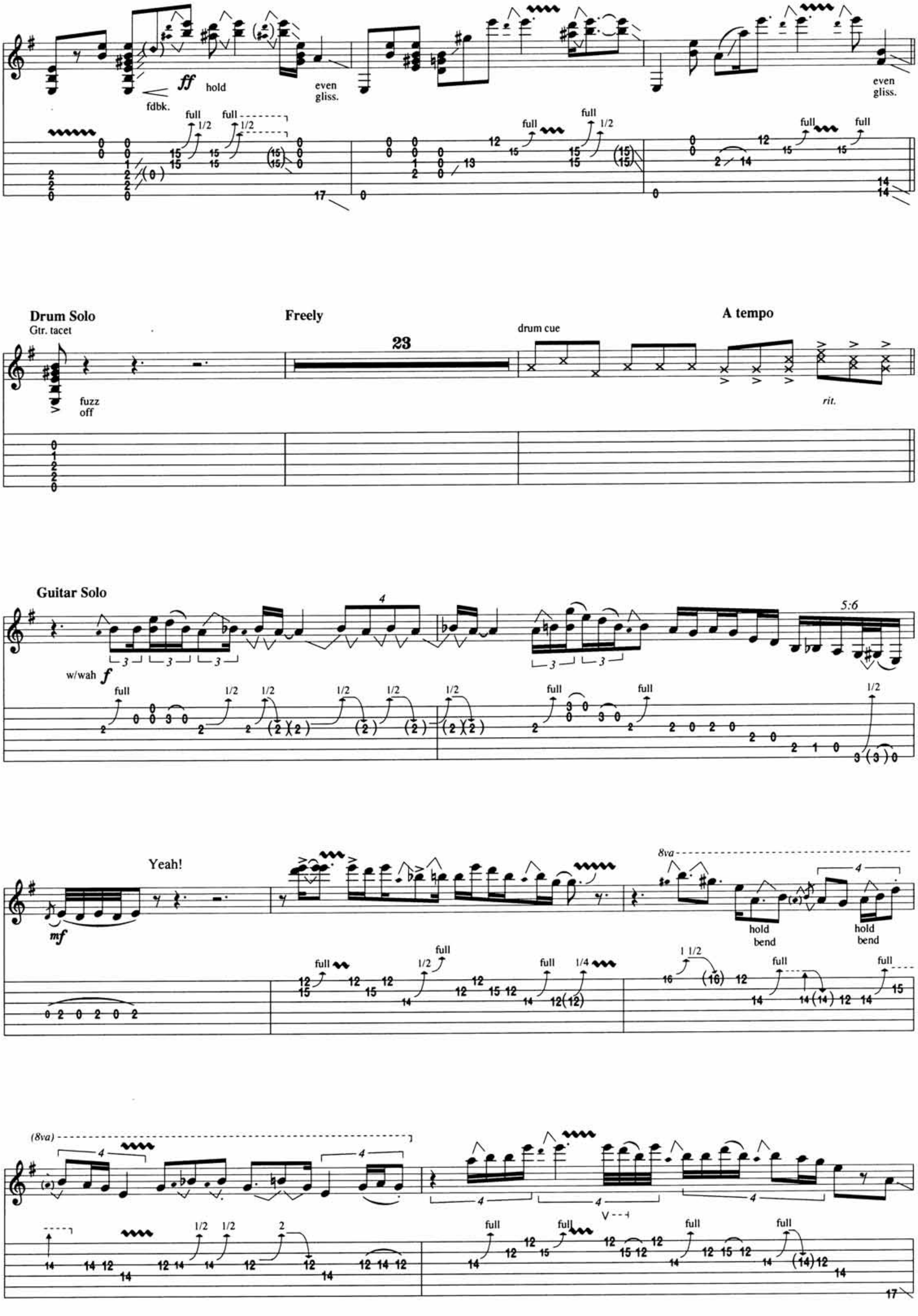

Verse
N.C. (E7)
my girl - friend's house, an' I
sat down, Lord, on her front step. But she said, ah,
"Come in now, Ji - mi, my hus- band just now left,
ah, just now left." Whoa yeah!
mf
mp
f
P.M.
let ring
full
1/2
1/4
tr

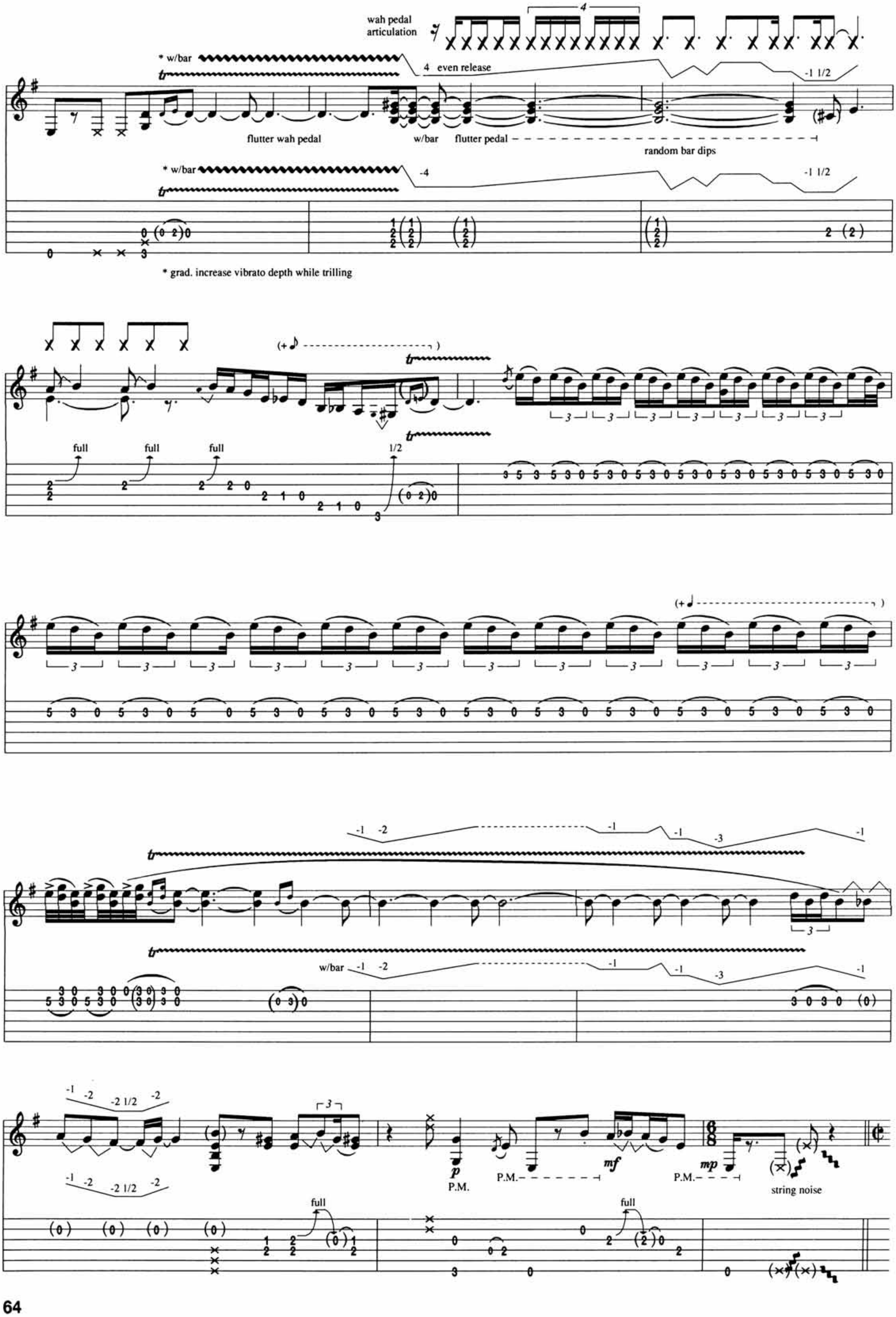

Oh, yeah!
Oh yeah!
1/4
1/2
fuzz on
1/2
ff
full
full
Oh yeah.
1/2
let ring
even gliss.
Guitar Solo
E
ff
D7 D#7 E7
8va
lay back
(8va)
lay back
E E7 A (E7)
loco
8va
loco
8va
loco
8va
loco
full
full
8va
full
full
full
1 1/2
2
lay back
full
full


loco
full
3
rake
1/4
lay back
2
5:3
let ring
4
8va
1/2
1 1/4
Harm.

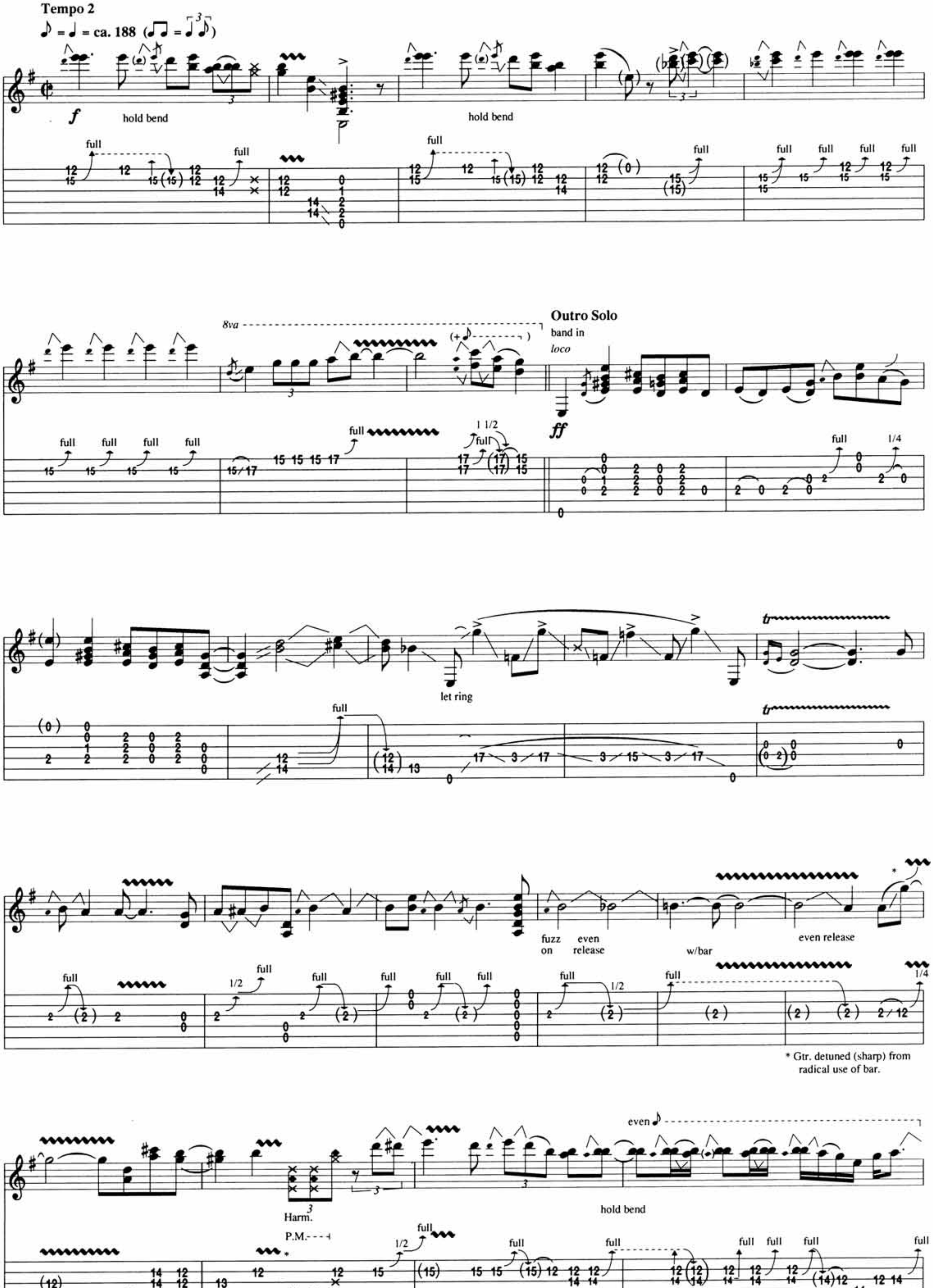

(8va)
loco
full
lay back
1/2
even gliss.
fuzz off
pp
mf
Harm.
P.M.
* Hammer without picking
3. Well, there's two,
Verse
N.C. (E7)
two trains run - nin', but this
let ring
semi-harm
mp
down hill road is go - in' my way.
You know there's, ah,


one _ train run at mid - night, _
oth - er one leave just _ 'fore day, _
mf
P.M.
mp
mf
1/2
leave _ just _ 'fore day. _____
Oh well.
P.M.
mp
P.M.
p
mp rake
tr
Oh well.
Oh yeah
1/4
P.M.
Oh _ yeah. _
let ring
f
full
3


ff
hold
fdbk.
even gliss.
full
1/2
Drum Solo
Gtr. tacet
fuzz off
Freely
23
drum cue
A tempo
rit.
Guitar Solo
w/wah
f
5:6
Yeah!
mf
8va
(8va)
hold bend
1 1/2
1/4
2

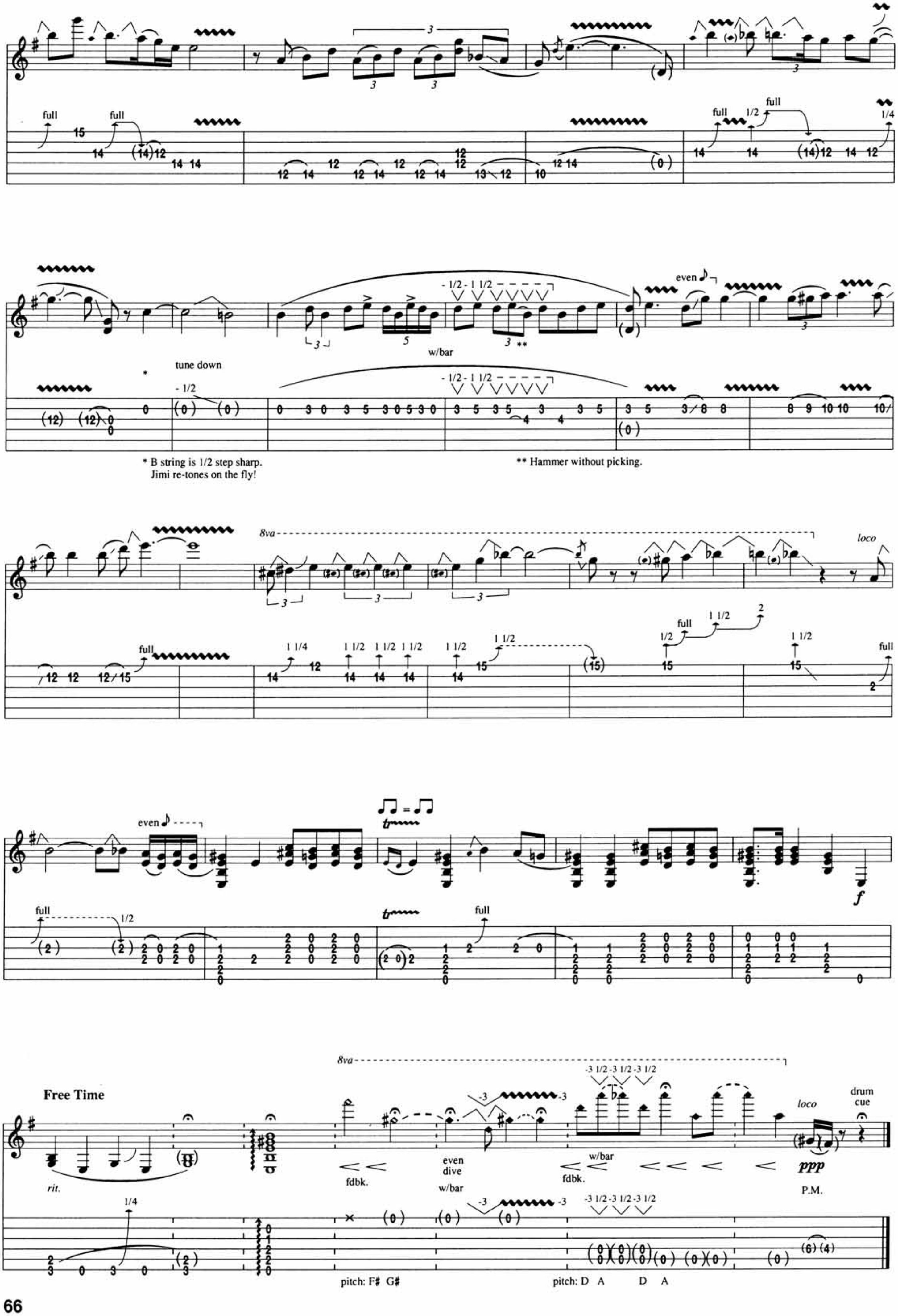

wah pedal articulation
4
* w/bar
4 even release
-1 1/2
flutter wah pedal
w/bar
flutter pedal
random bar dips
* w/bar
-4
-1 1/2
(+ ♪
)
full
full
full
1/2
(+ ♩
)
-1
-2
-1
-1
-3
-1
w/bar
-1
-2
-1
-1
-3
-1
-1
-2
-2 1/2
-2
full
full
p
P.M.
P.M.
mf
mp
P.M.
string noise

* grad. increase vibrato depth while trilling


Tempo 2
♪ = ♩ = ca. 188
f
hold bend
full
Outro Solo
band in
loco
8va
ff
1 1/2
1/4
1/2
let ring
tr
fuzz on
even release
w/bar
even release
Harm.
P.M.
even ♪

* Gtr. detuned (sharp) from radical use of bar.

*T on ⑤, ⑥


full
1/2
1/4
tune down
- 1/2
w/bar
- 1/2 - 1 1/2
even
8va
loco
1 1/4
1 1/2
2
Free Time
rit.
fdbk.
even dive
-3
-3 1/2 -3 1/2 -3 1/2
ppp
drum cue
P.M.
f
pitch: F# G#
pitch: D A D A

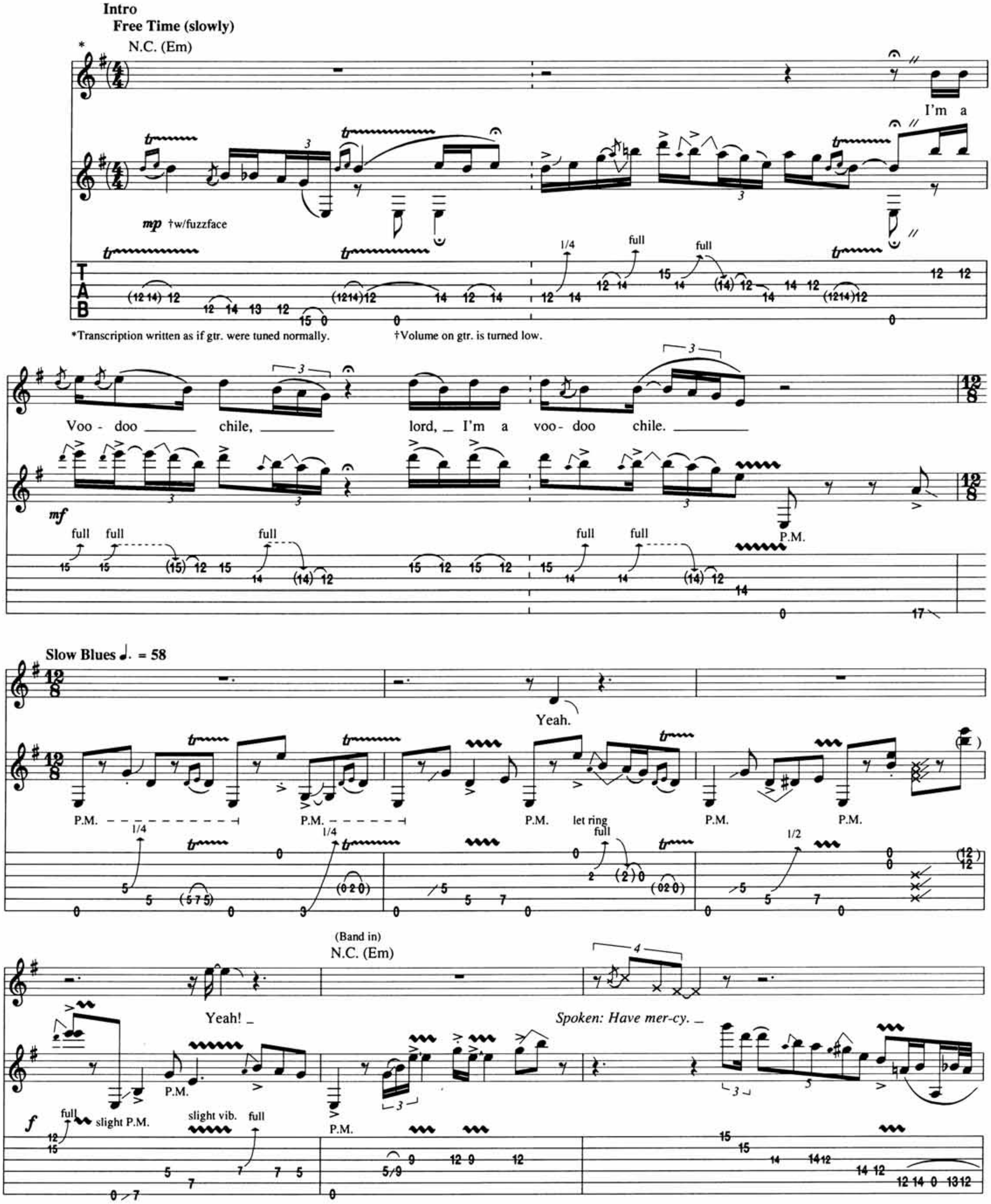
* B string is 1/2 step sharp. Jimi re-tones on the fly!

** Hammer without picking.

Voodoo Chile Blues

Words and Music by Jimi Hendrix

Tune Down 1 Step:
① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D



Intro
Free Time (slowly)
N.C. (Em)
mp †w/fuzzface
1/4
full
I'm a
Voo - doo chile, lord, I'm a voo - doo chile.
mf
P.M.
Slow Blues ♩. = 58
Yeah.
P.M.
let ring
1/2
(Band in)
N.C. (Em)
Yeah!
Spoken: Have mer-cy.
f
slight P.M.
slight vib.

*Transcription written as if gtr. were tuned normally.

†Volume on gtr. is turned low.

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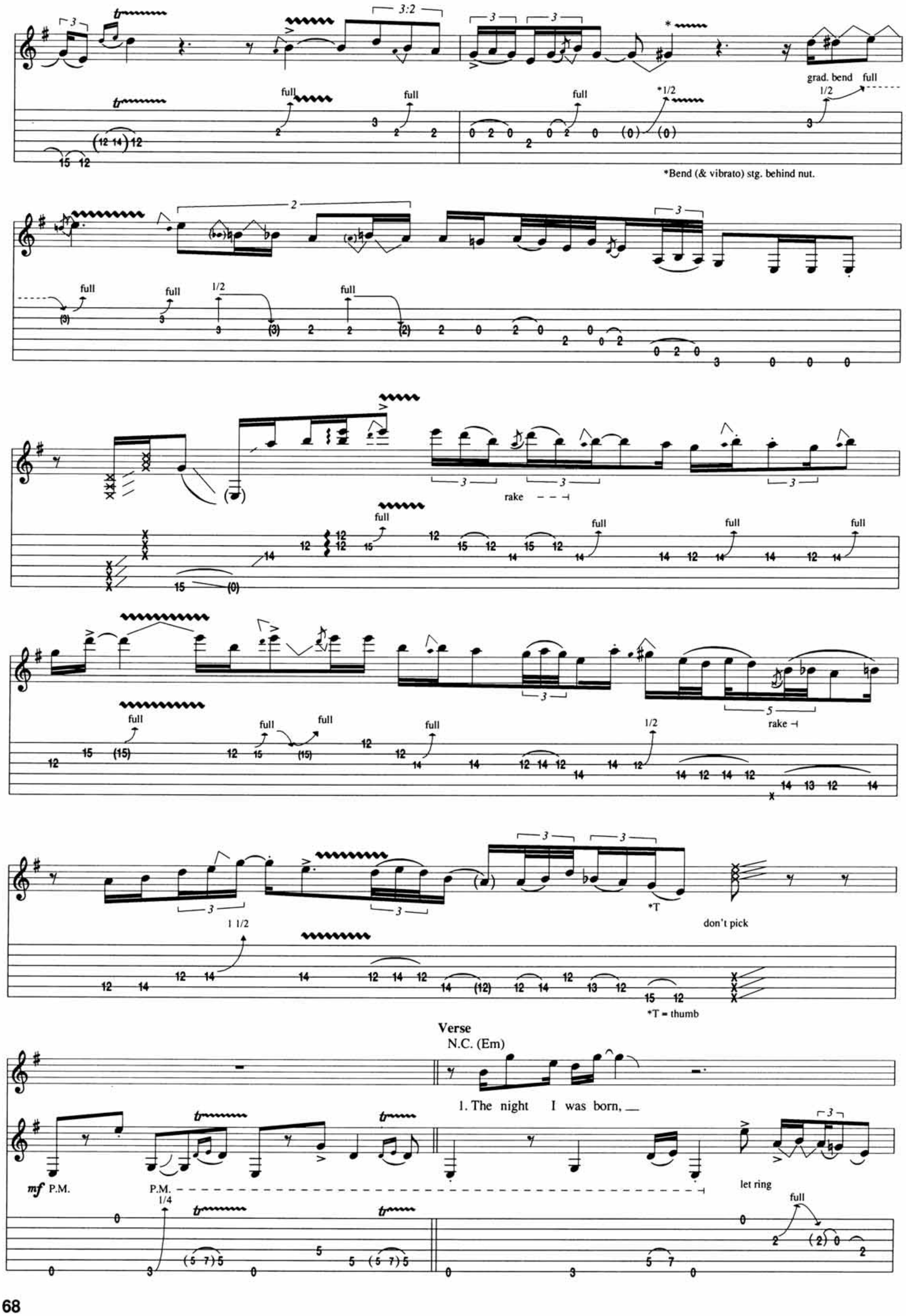
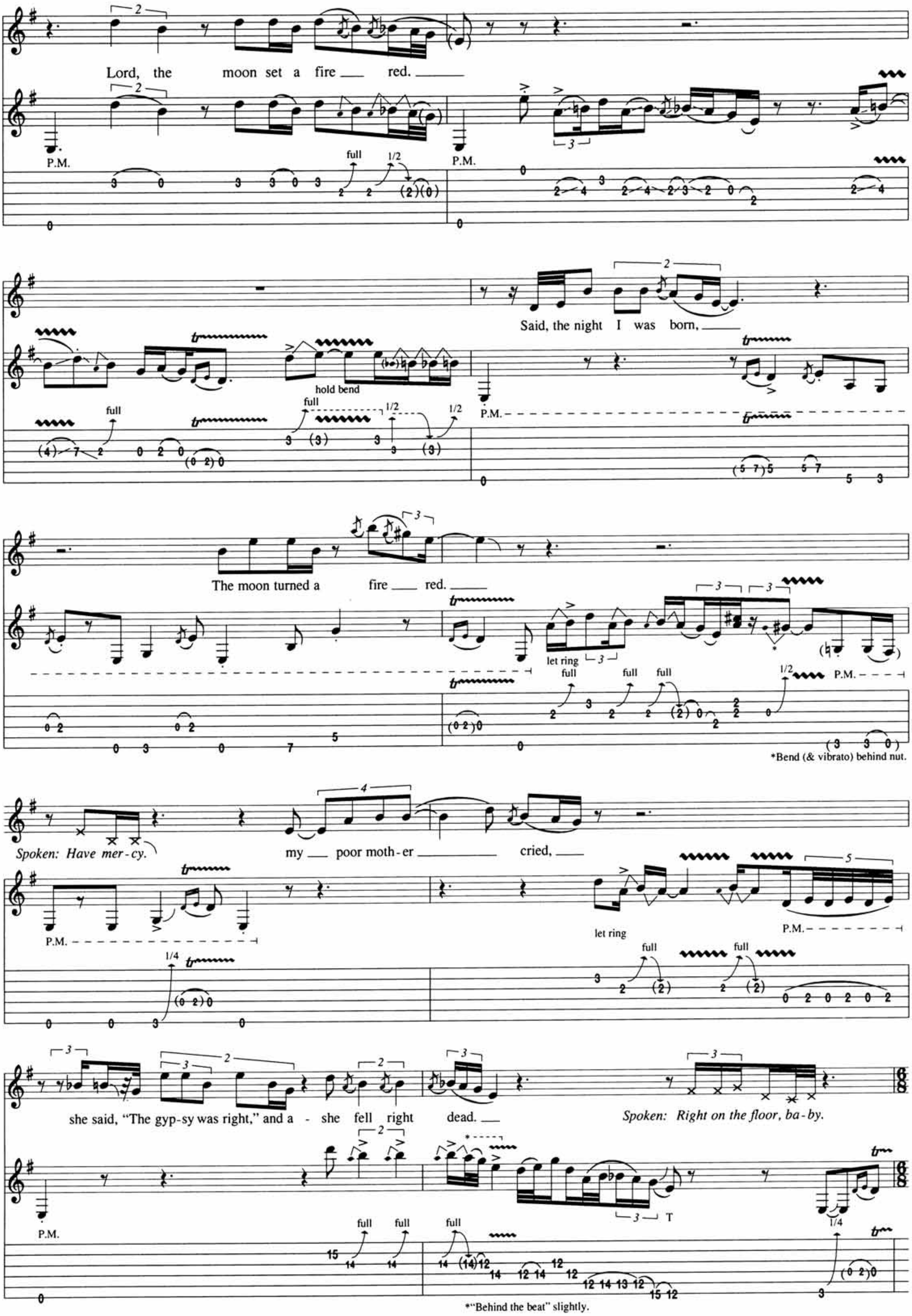

grad. bend
full
1/2
*1/2
rake
don't pick
1 1/2
Verse
N.C. (Em)
1. The night I was born, —
mf P.M.
P.M.
1/4
let ring

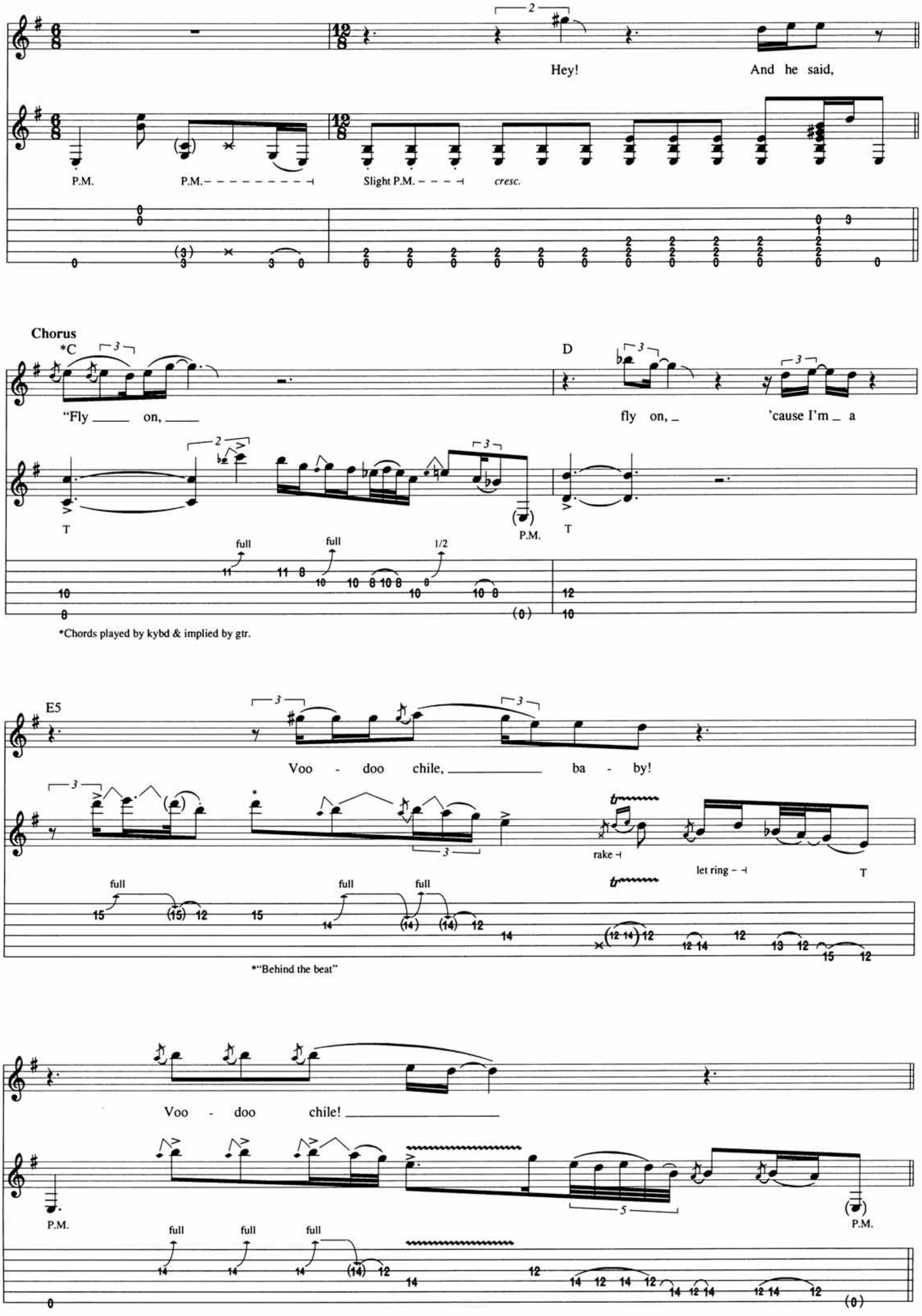
*Bend (& vibrato) stg. behind nut.

*T = thumb


Lord, the moon set a fire red.
P.M.
full
1/2
hold bend
tr
Said, the night I was born,
The moon turned a fire red.
let ring
P.M.
Spoken: Have mer-cy.
my poor moth-er cried,
1/4
she said, "The gyp-sy was right," and a - she fell right dead.
Spoken: Right on the floor, ba-by.
T
6/8

*Bend (& vibrato) behind nut.

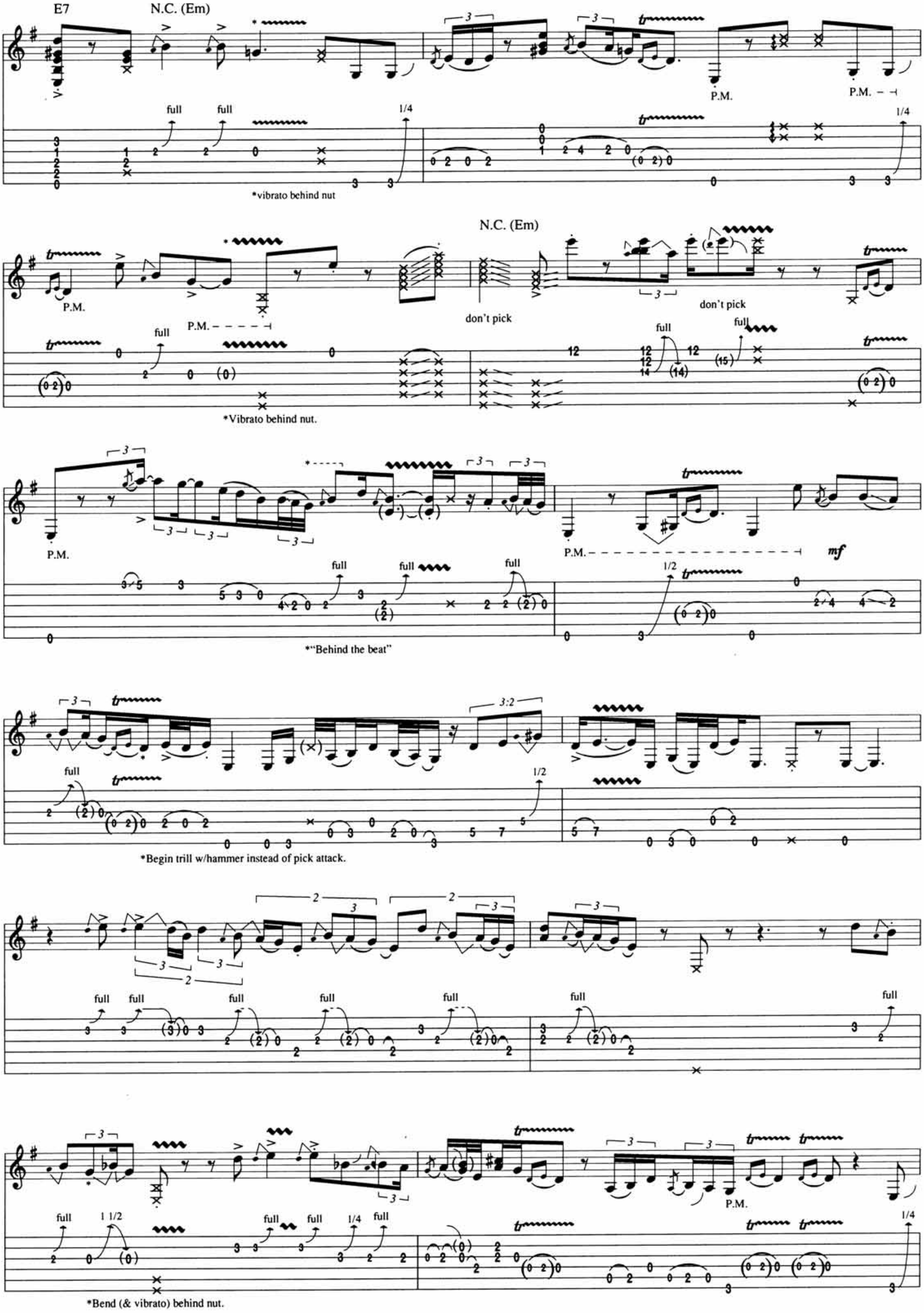
*"Behind the beat" slightly.

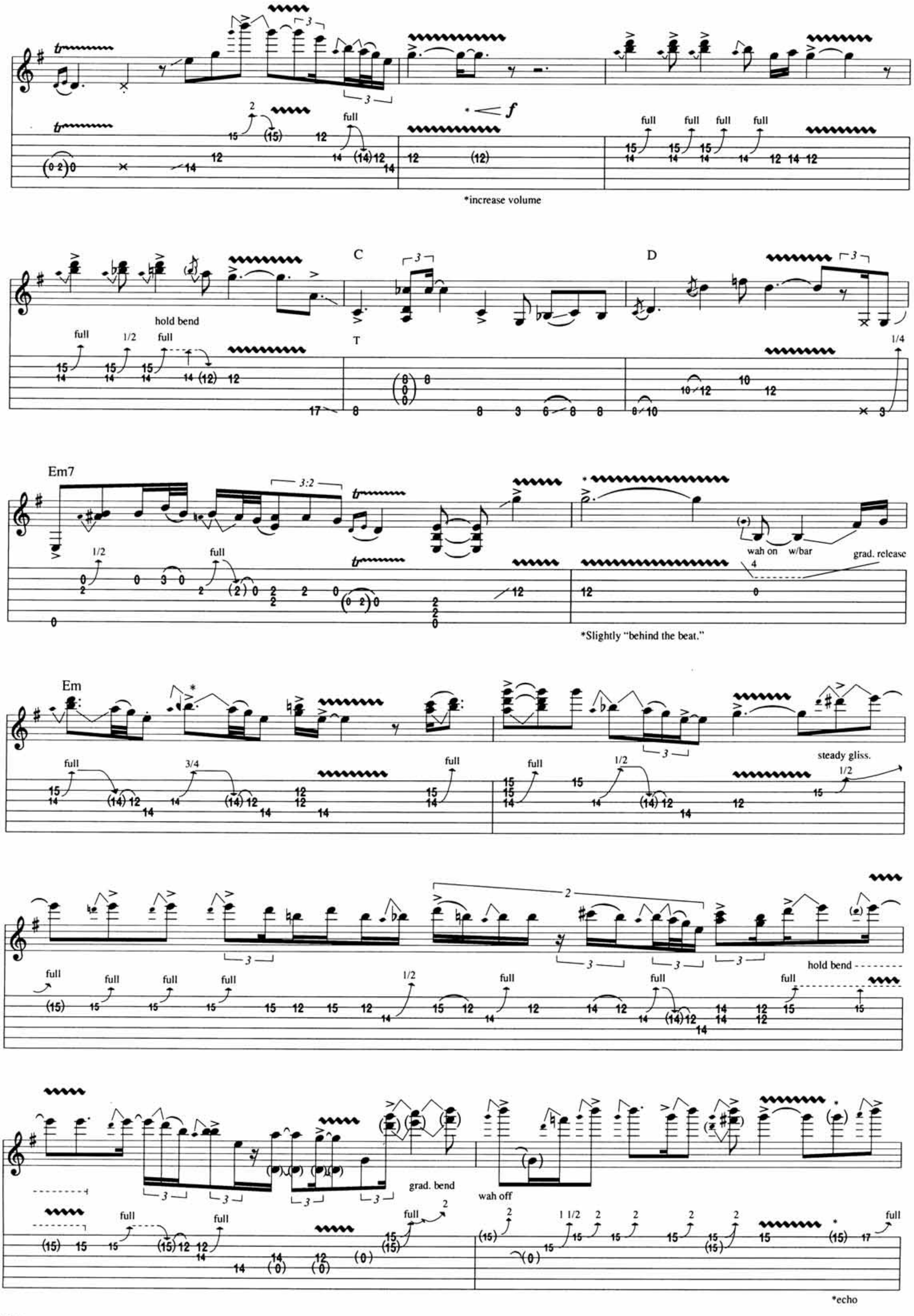

Hey!
And he said,
P.M.
P.M.
Slight P.M.
cresc.
Chorus
*C
D
"Fly on,
fly on,
'cause I'm a
T
full
full
1/2
P.M.
E5
Voo - doo chile,
ba - by!
rake
let ring
T
full
full
full
Voo - doo chile!
P.M.
full
full
full
P.M.

*Chords played by kybd & implied by gtr.

*"Behind the beat"

Guitar Solo

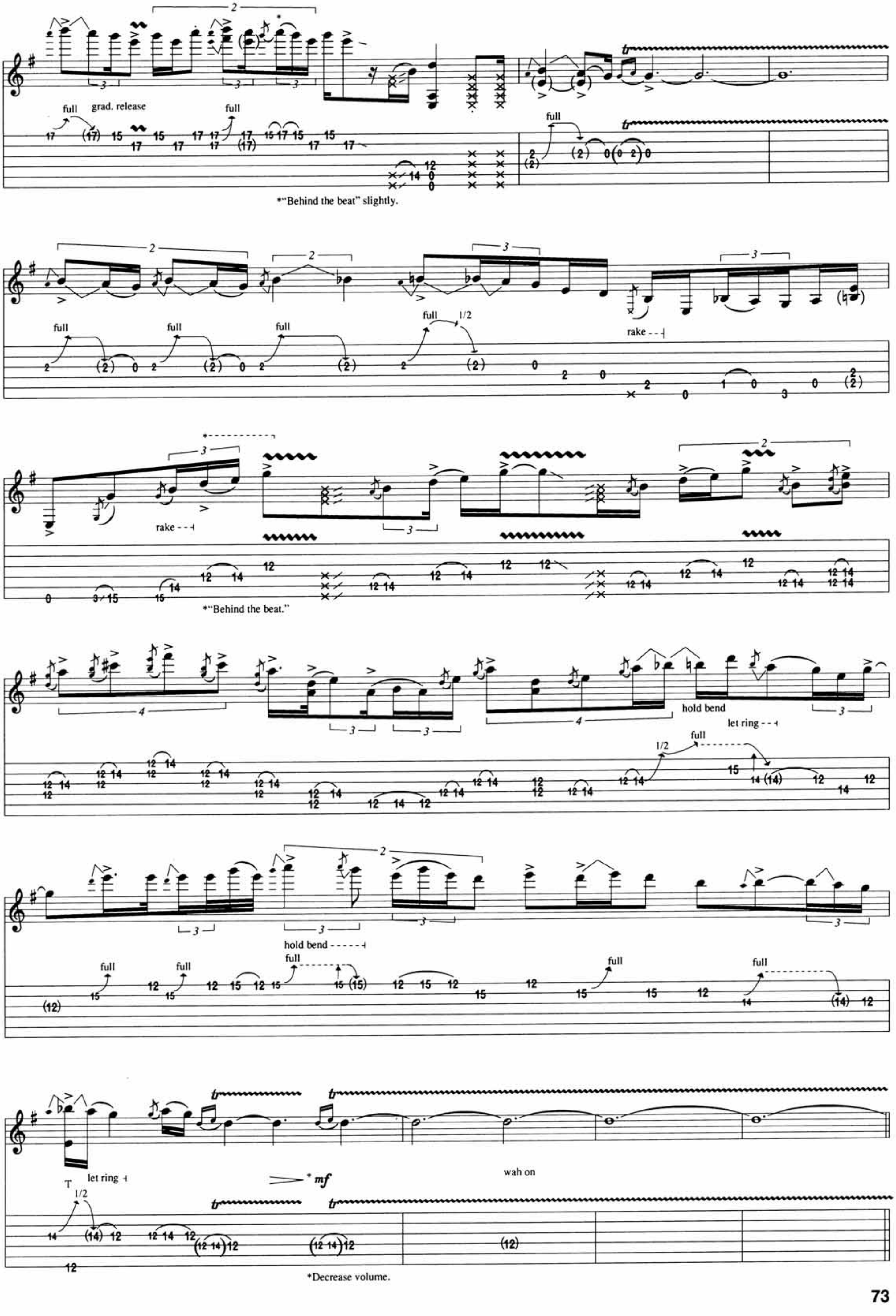

E7
N.C. (Em)
full
1/4
*vibrato behind nut
P.M.
*Vibrato behind nut.
don't pick
mf
*"Behind the beat"
*Begin trill w/hammer instead of pick attack.
1/2
3:2
1 1/2
*Bend (& vibrato) behind nut.


f
C
D
Em7
Em
T
hold bend
wah on
w/bar
grad. release
steady gliss.
grad. bend
wah off
full
1/2
1/4
3/4
1 1/2

*increase volume

*Slightly "behind the beat."

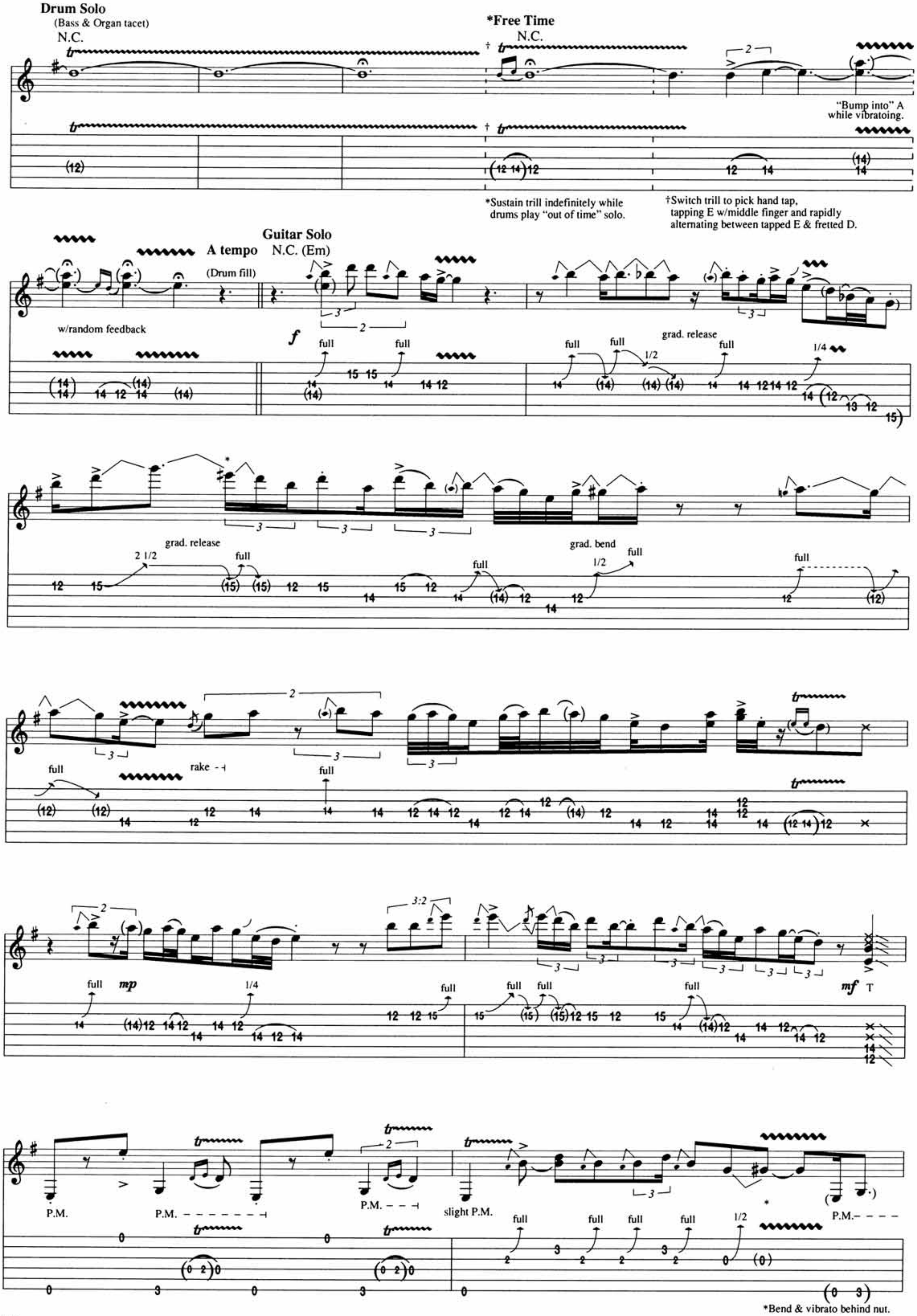
*echo


full
grad. release
full
full
rake
full
1/2
rake
hold bend
let ring
1/2
full
hold bend
full
full
full
full
full
let ring
T
1/2
mf
wah on

*"Behind the beat" slightly.

*"Behind the beat."

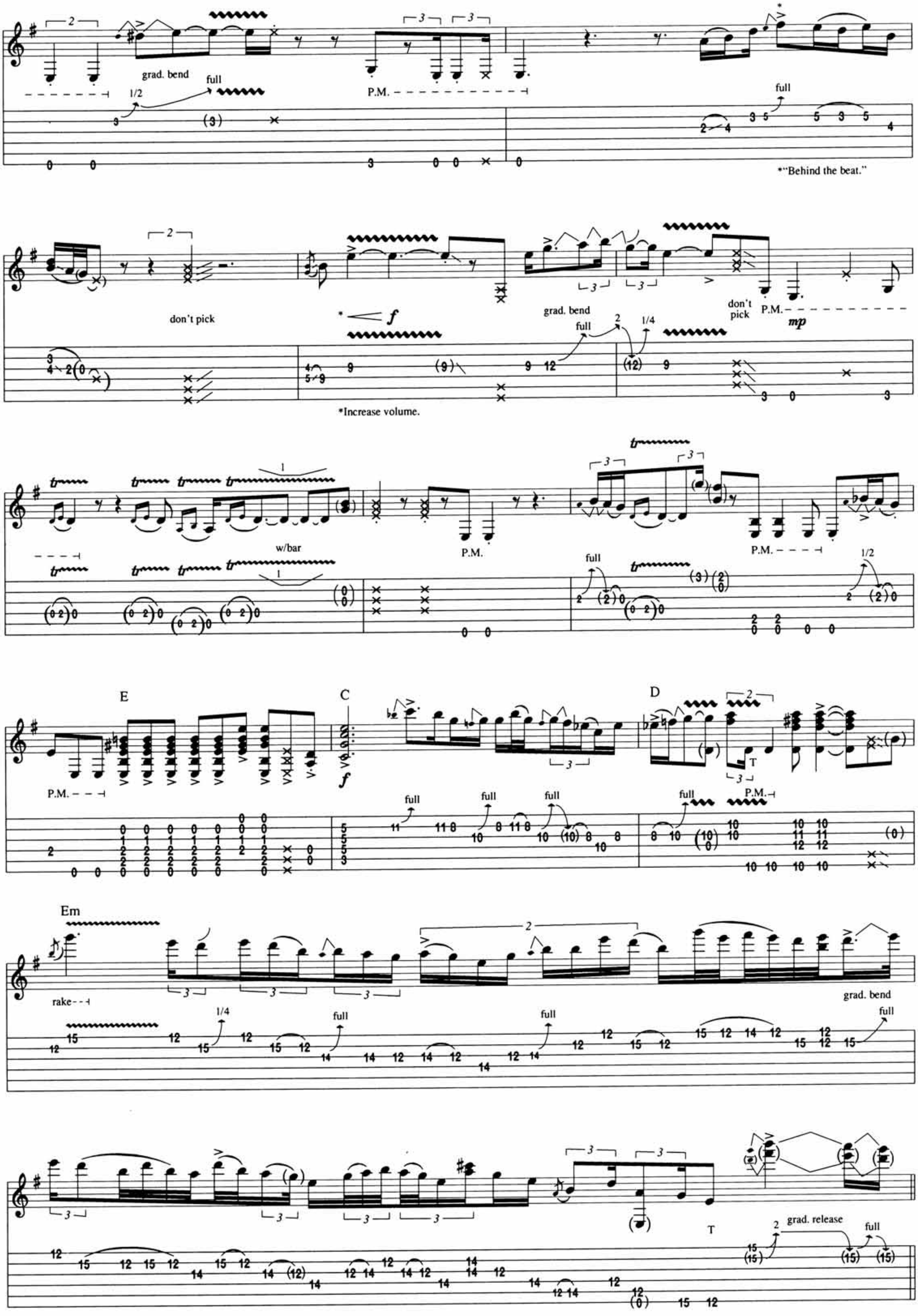
*Decrease volume.


Drum Solo
(Bass & Organ tacet)
N.C.
*Free Time
N.C.
"Bump into" A while vibratoing.
w/random feedback
A tempo
(Drum fill)
Guitar Solo
N.C. (Em)
f
full
grad. release
1/2
1/4
2 1/2
grad. bend
rake
mp
mf
T
P.M.
slight P.M.

*Sustain trill indefinitely while drums play "out of time" solo.

†Switch trill to pick hand tap, tapping E w/middle finger and rapidly alternating between tapped E & fretted D.

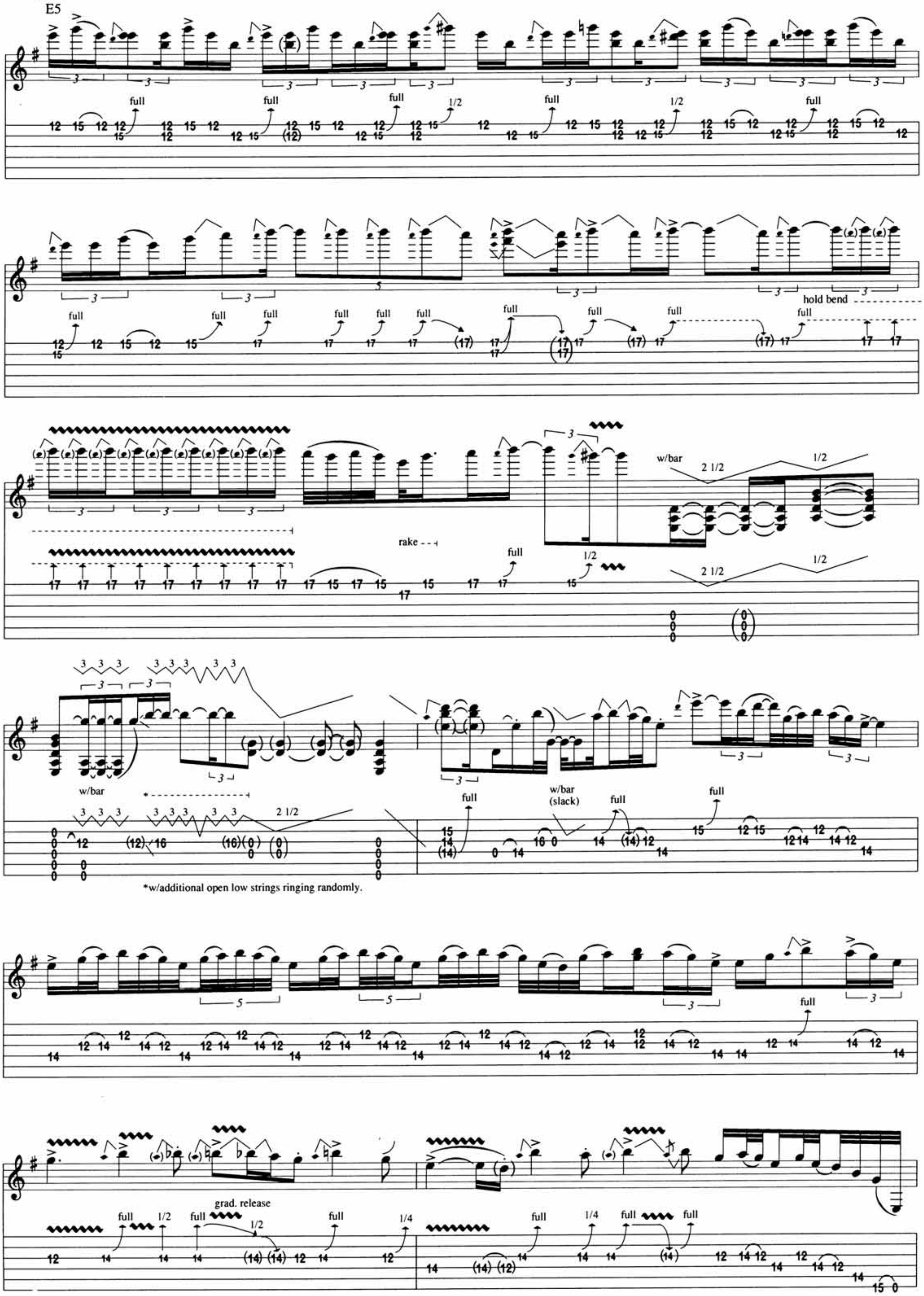
*Bend & vibrato behind nut.


grad. bend
full
1/2
P.M.
don't pick
f
grad. bend
full
2
1/4
don't pick
P.M.
mp
w/bar
P.M.
1/2
E
C
D
Em
T
rake
grad. release

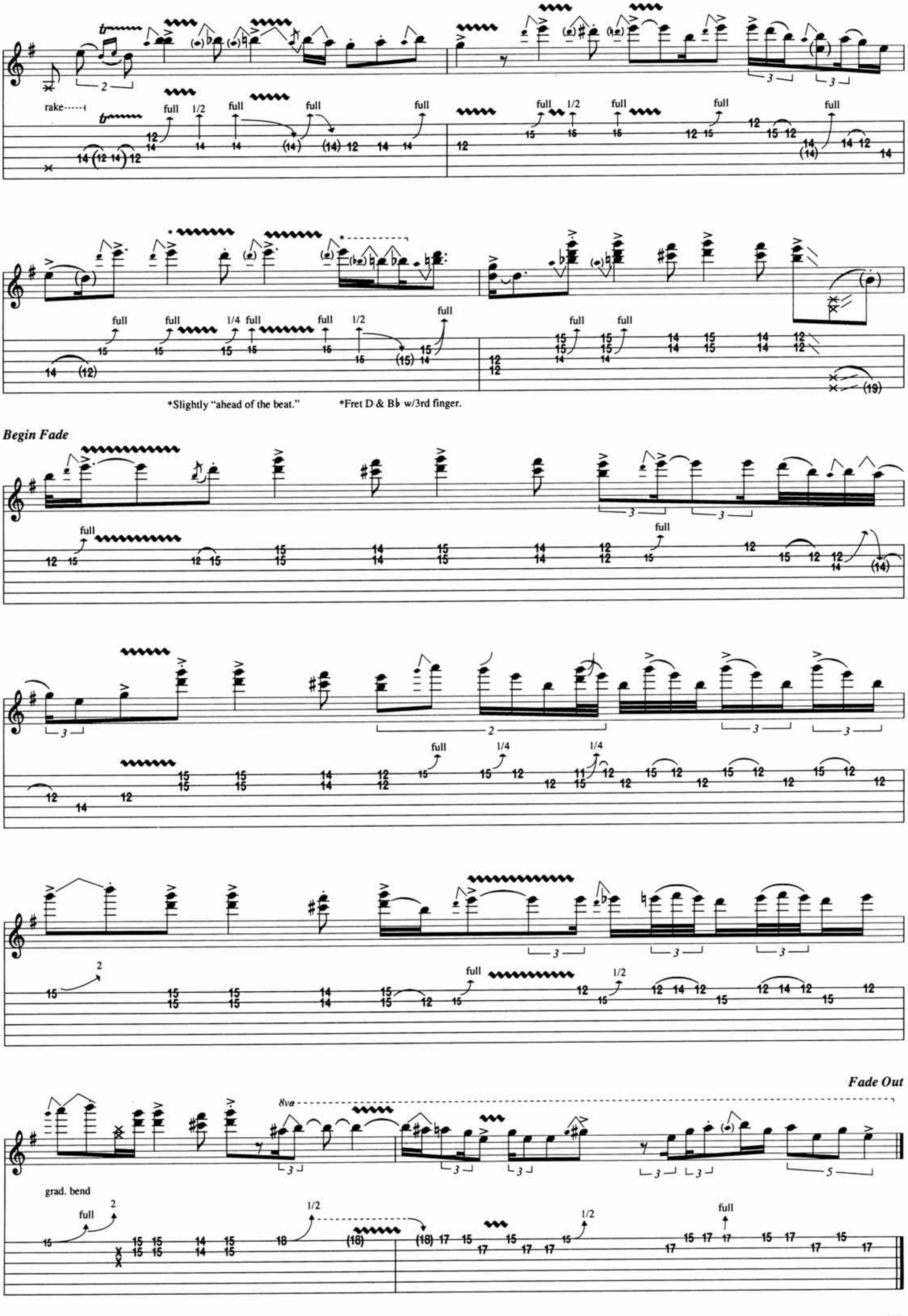
*"Behind the beat."

*Increase volume.

Outro


E5
full
1/2
hold bend
rake
w/bar
2 1/2
w/bar (slack)
grad. release
1/4

*w/additional open low strings ringing randomly.

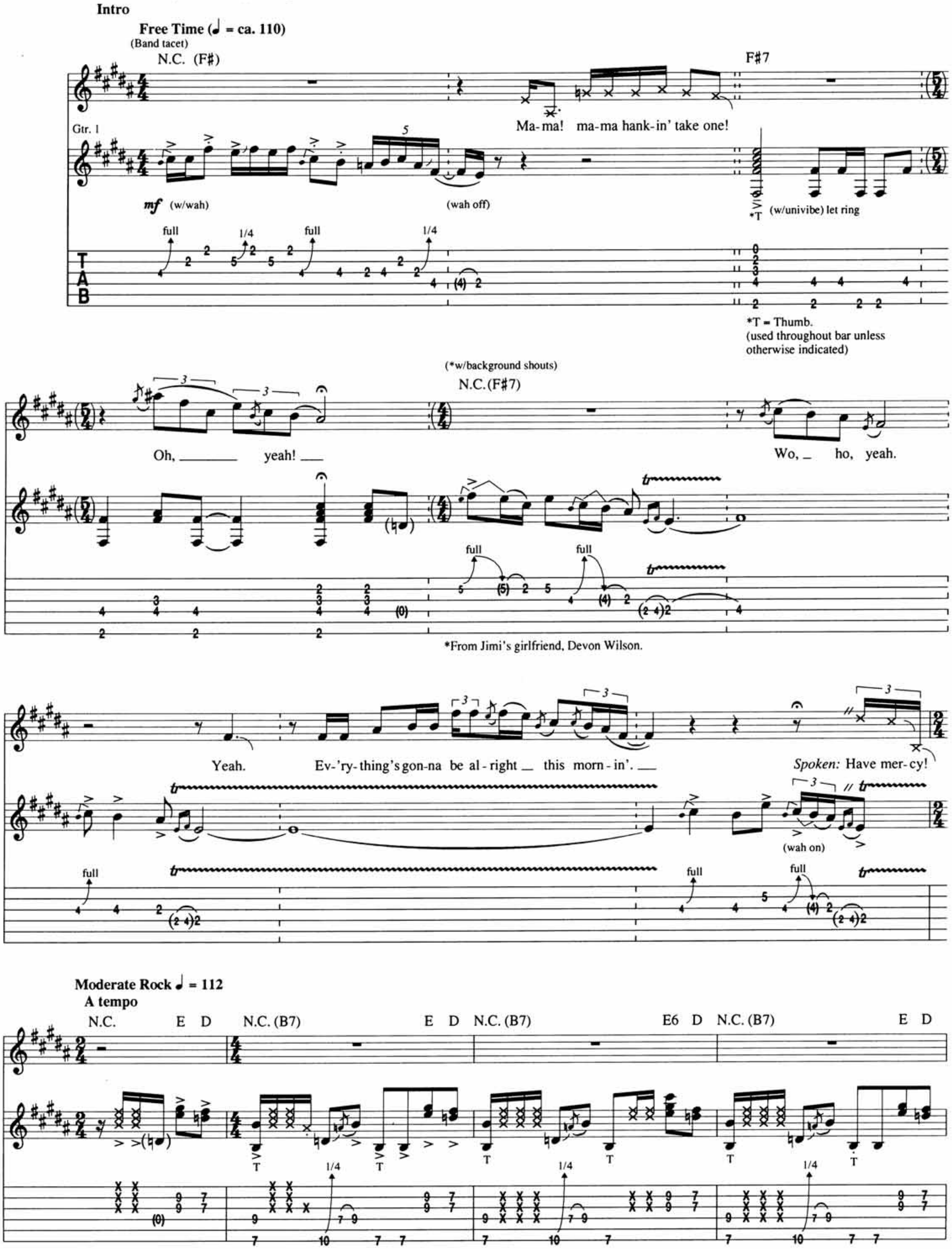

rake
full
1/2
1/4
2
Begin Fade
grad. bend
8va
Fade Out

*Slightly "ahead of the beat."

*Fret D & B♭ w/3rd finger.

Mannish Boy

By McKinley Morganfield (Muddy Waters), M.R. London and Ellas McDaniel (Bo Diddley)


Intro
Free Time (♩ = ca. 110)
(Band tacet)
N.C. (F#)
F#7
Gtr. 1
Ma-ma! ma-ma hank-in' take one!
mf (w/wah)
(wah off)
*T (w/univibe) let ring
full
1/4
T
A
B
(*w/background shouts)
N.C.(F#7)
Oh, yeah!
Wo, ho, yeah.
Yeah. Ev-'ry-thing's gon-na be al-right this morn-in'.
Spoken: Have mer-cy!
(wah on)
Moderate Rock ♩ = 112
A tempo
N.C. E D
N.C. (B7) E D
N.C. (B7) E6 D
N.C. (B7) E D

*T = Thumb.
(used throughout bar unless otherwise indicated)

*From Jimi's girlfriend, Devon Wilson.

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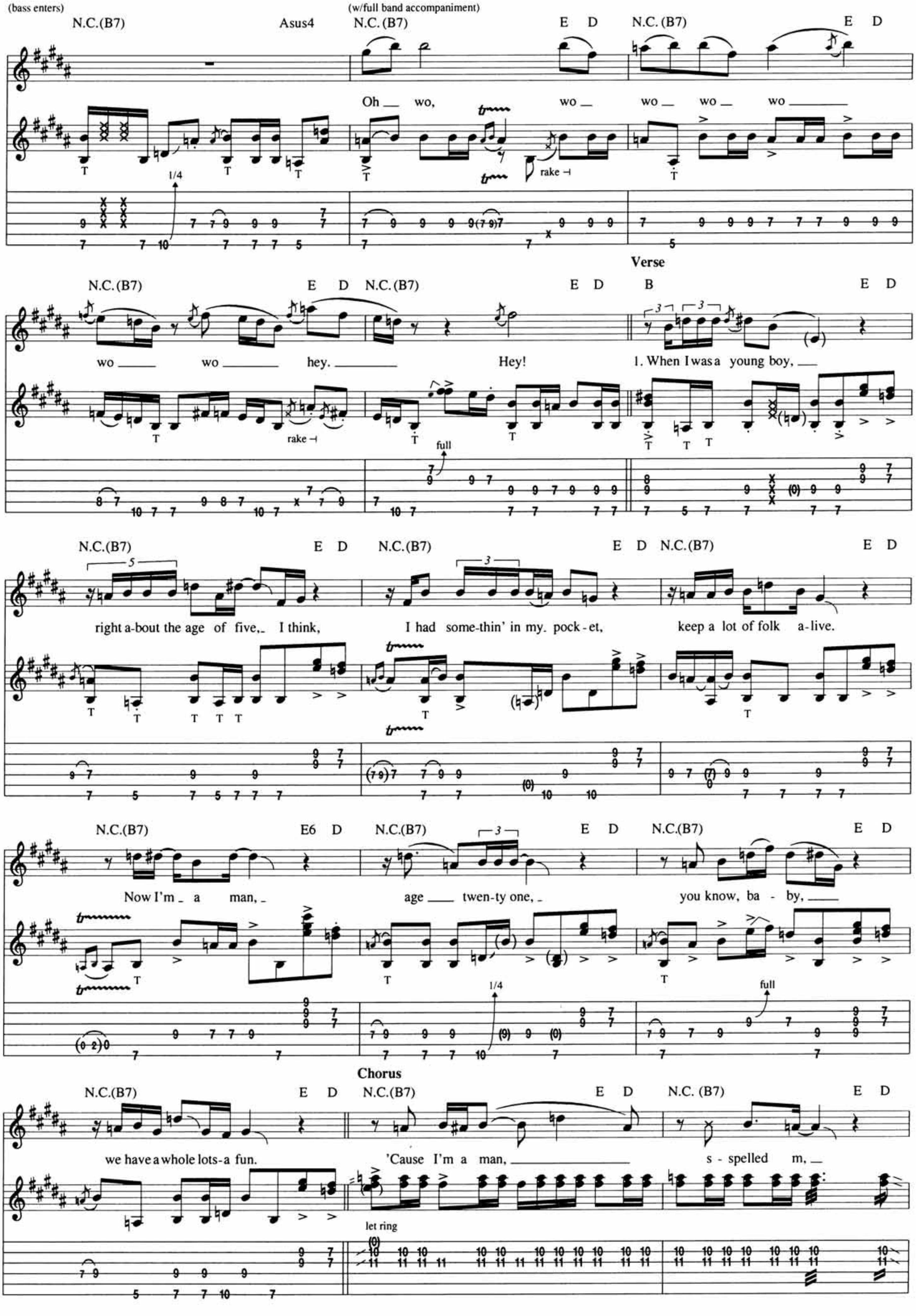
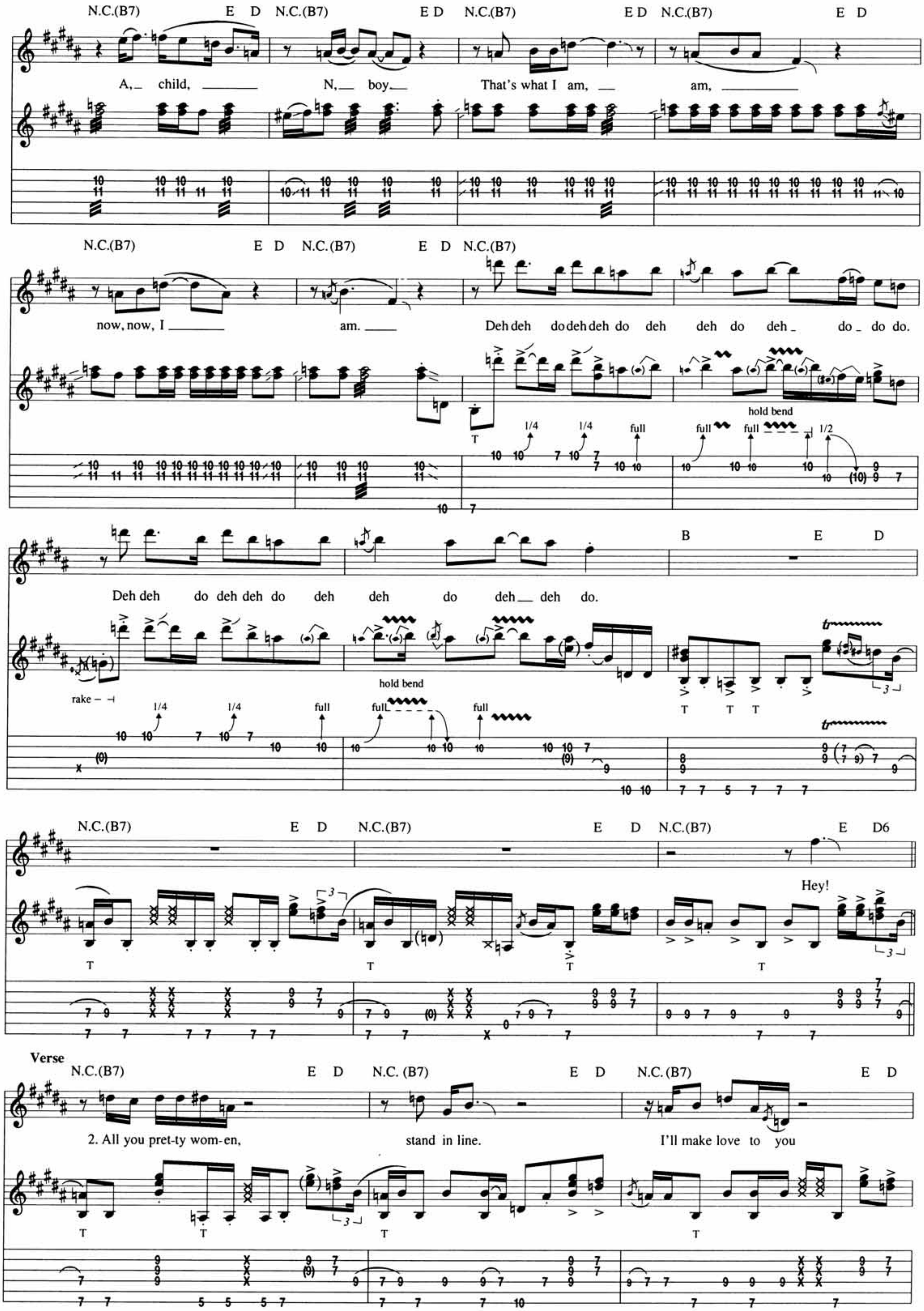
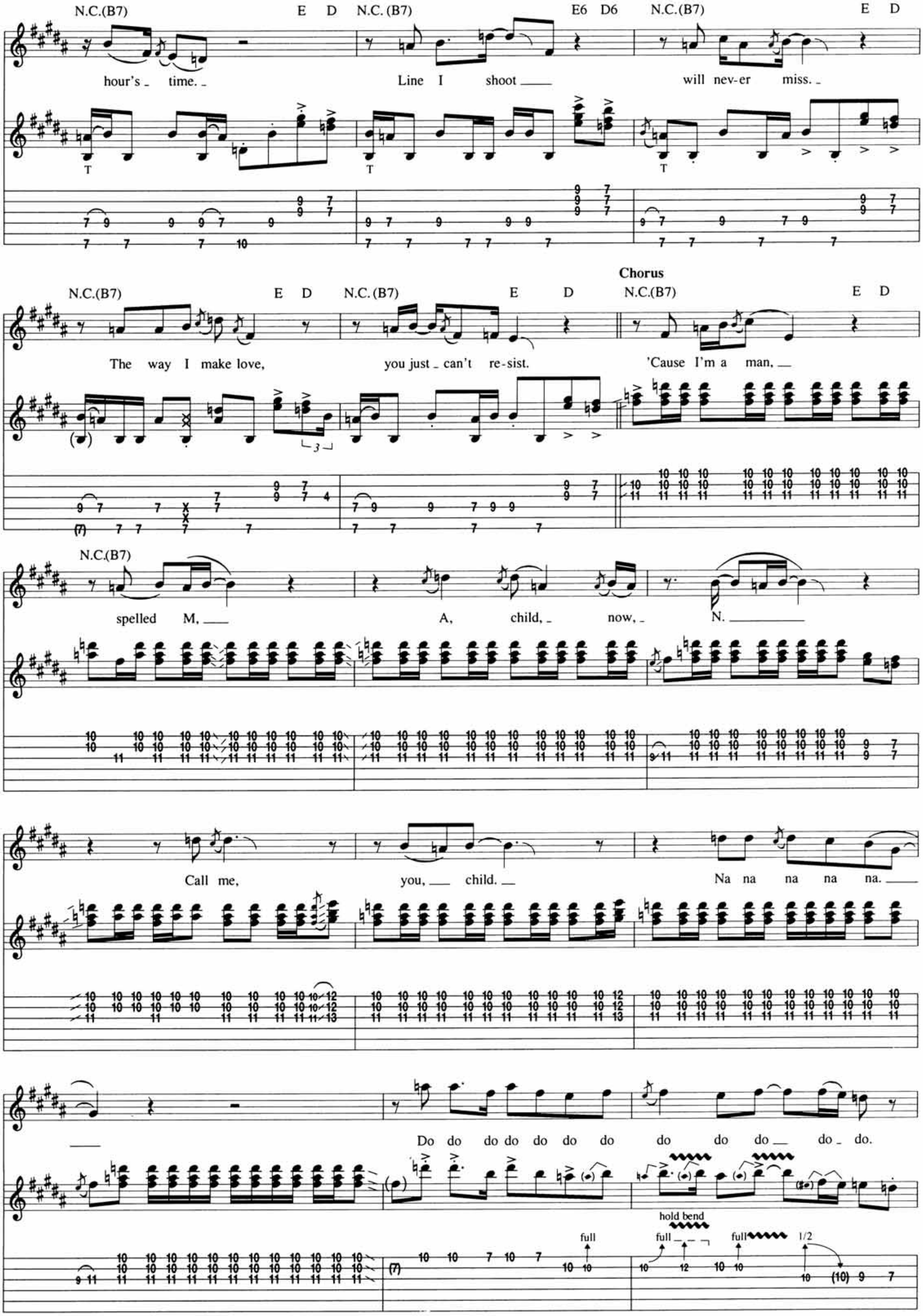
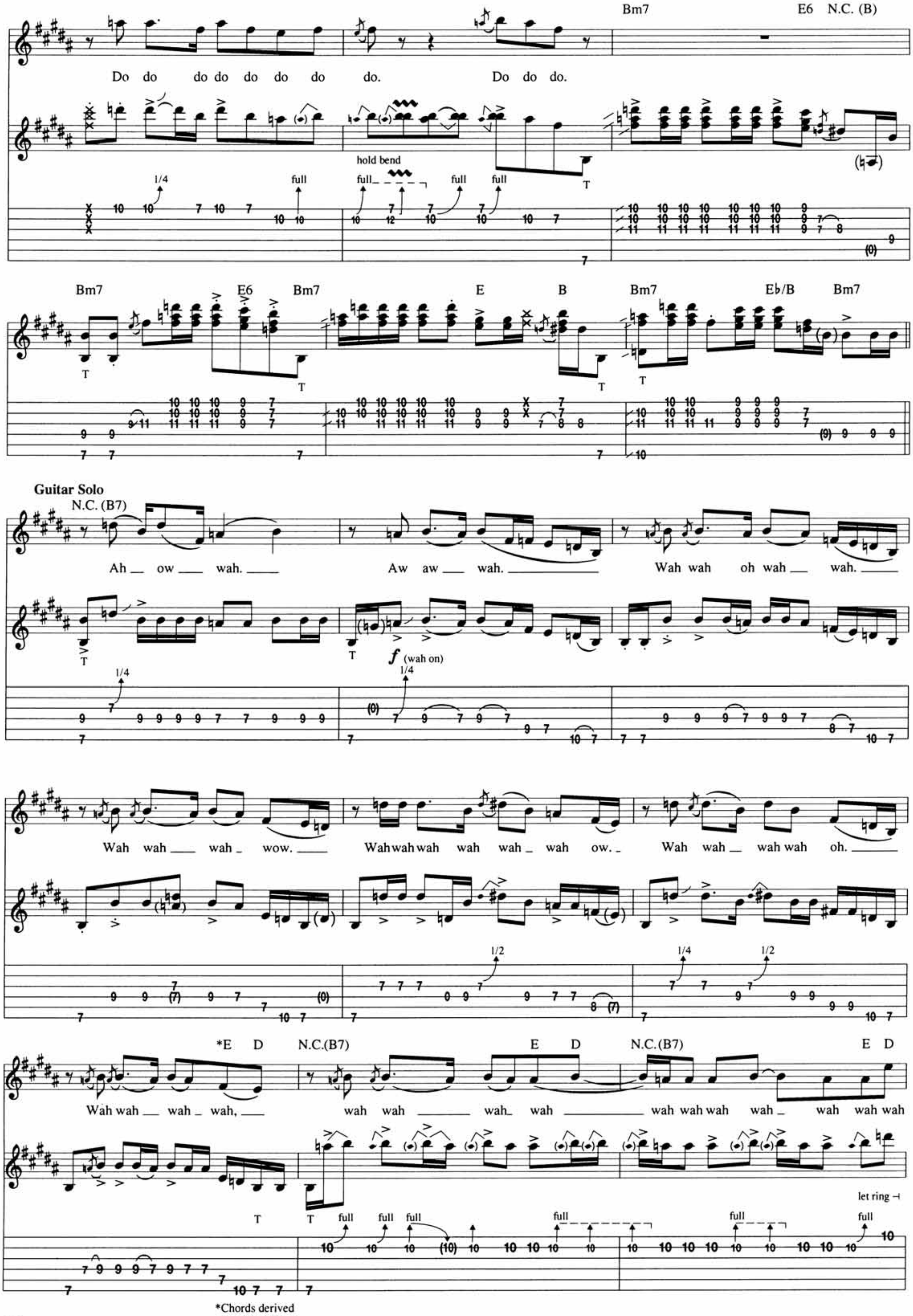
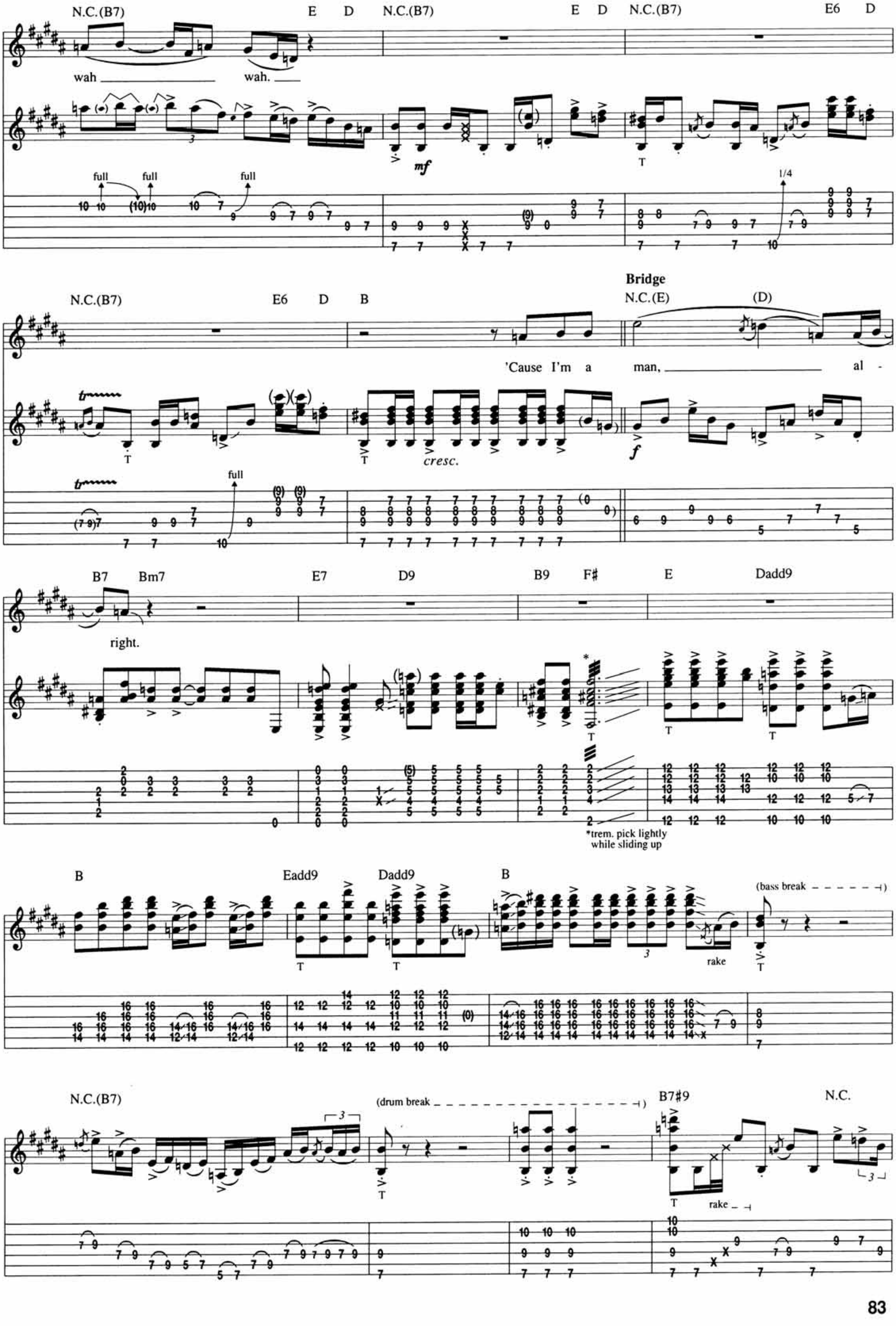

(bass enters)
N.C.(B7)
Asus4
(w/full band accompaniment)
N.C.(B7)
E D
N.C.(B7)
E D
Oh wo, wo wo wo wo
rake
1/4
N.C.(B7)
E D
N.C.(B7)
E D
Verse
B
E D
wo wo hey. Hey!
1. When I was a young boy,
rake
full
N.C.(B7)
E D
N.C.(B7)
E D
N.C.(B7)
E D
right a-bout the age of five, I think,
I had some-thin' in my pock-et,
keep a lot of folk a-live.
N.C.(B7)
E6 D
N.C.(B7)
E D
N.C.(B7)
E D
Now I'm a man,
age twen-ty one,
you know, ba - by,
1/4
full
Chorus
N.C.(B7)
E D
N.C.(B7)
E D
N.C. (B7)
E D
we have a whole lots-a fun.
'Cause I'm a man,
s - spelled m,
let ring

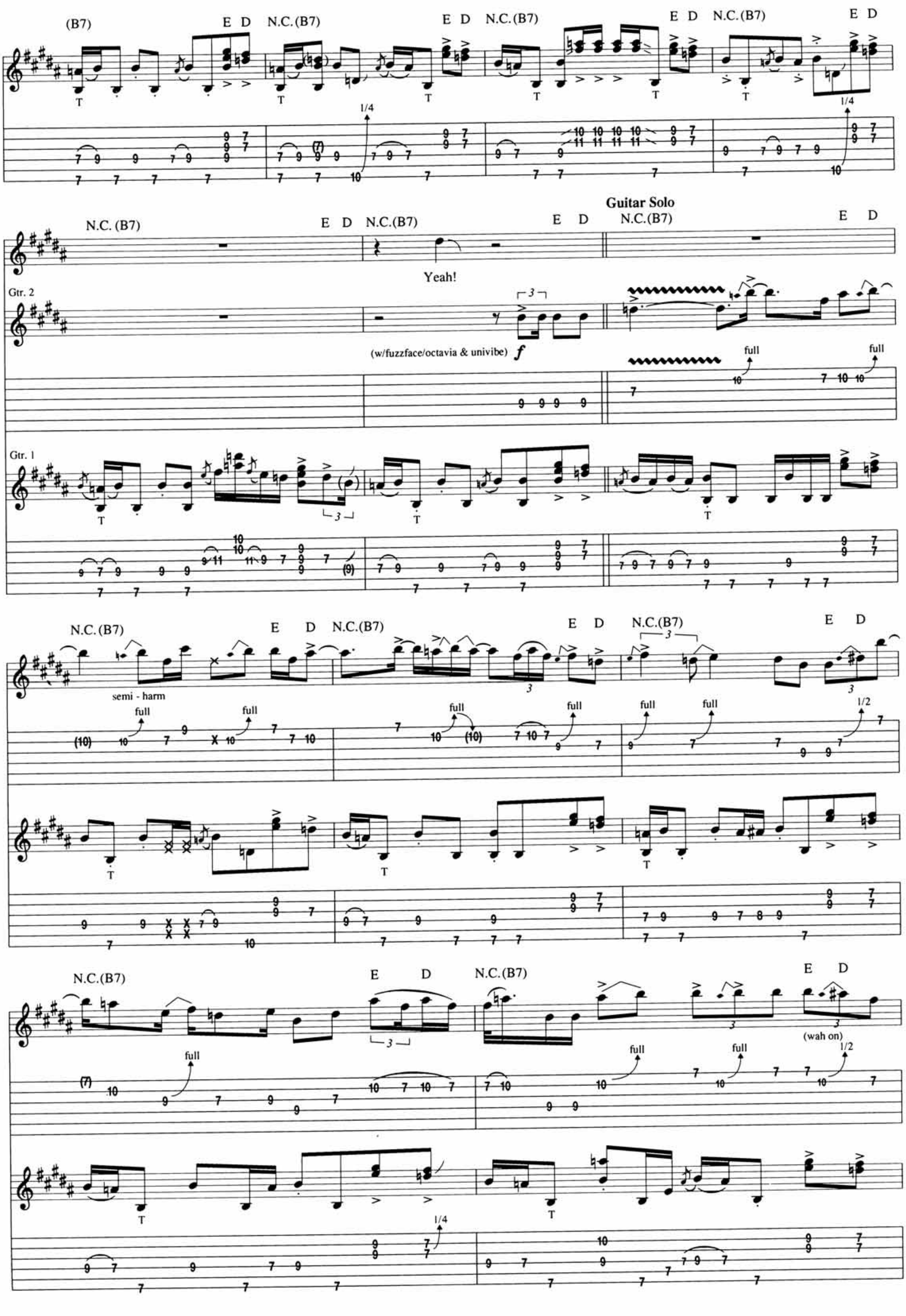

N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D
A, child, N, boy. That's what I am, am,
N.C.(B7) E D N.C.(B7) E D N.C.(B7)
now, now, I am. Deh deh do deh deh do deh deh do deh do do do.
1/4 1/4 full full full hold bend 1/2
T
B E D
Deh deh do deh deh do deh deh do deh deh do.
rake
1/4 1/4 full full hold bend full
T T T
N.C.(B7) E D N.C.(B7) E D N.C.(B7) E D6
Hey!
T T T T
Verse
N.C.(B7) E D N.C. (B7) E D N.C. (B7) E D
2. All you pret-ty wom-en, stand in line. I'll make love to you
T T T T

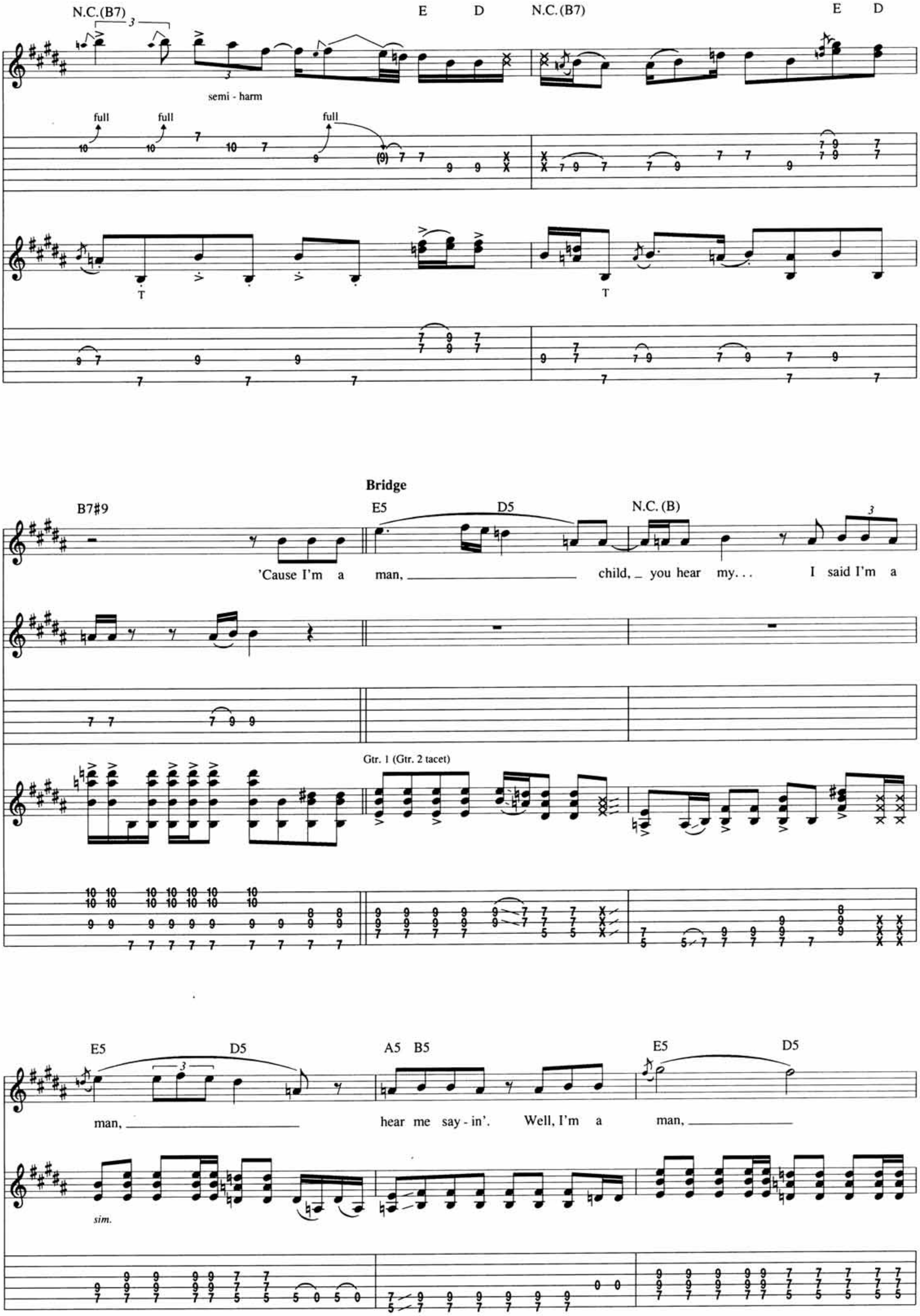

N.C.(B7)
E D
N.C.(B7)
E6 D6
N.C.(B7)
E D
hour's _ time. _
Line I shoot ___
will nev-er miss. _
T
T
T
N.C.(B7)
E D
N.C.(B7)
E D
Chorus
N.C.(B7)
E D
The way I make love,
you just _ can't re-sist.
'Cause I'm a man, __
3
N.C.(B7)
spelled M, ___
A, child, _
now, _
N. _________
Call me,
you, __ child. __
Na na na na na. _____
Do do do do do do do
do do do __ do _ do.
hold bend
full
full
full
1/2

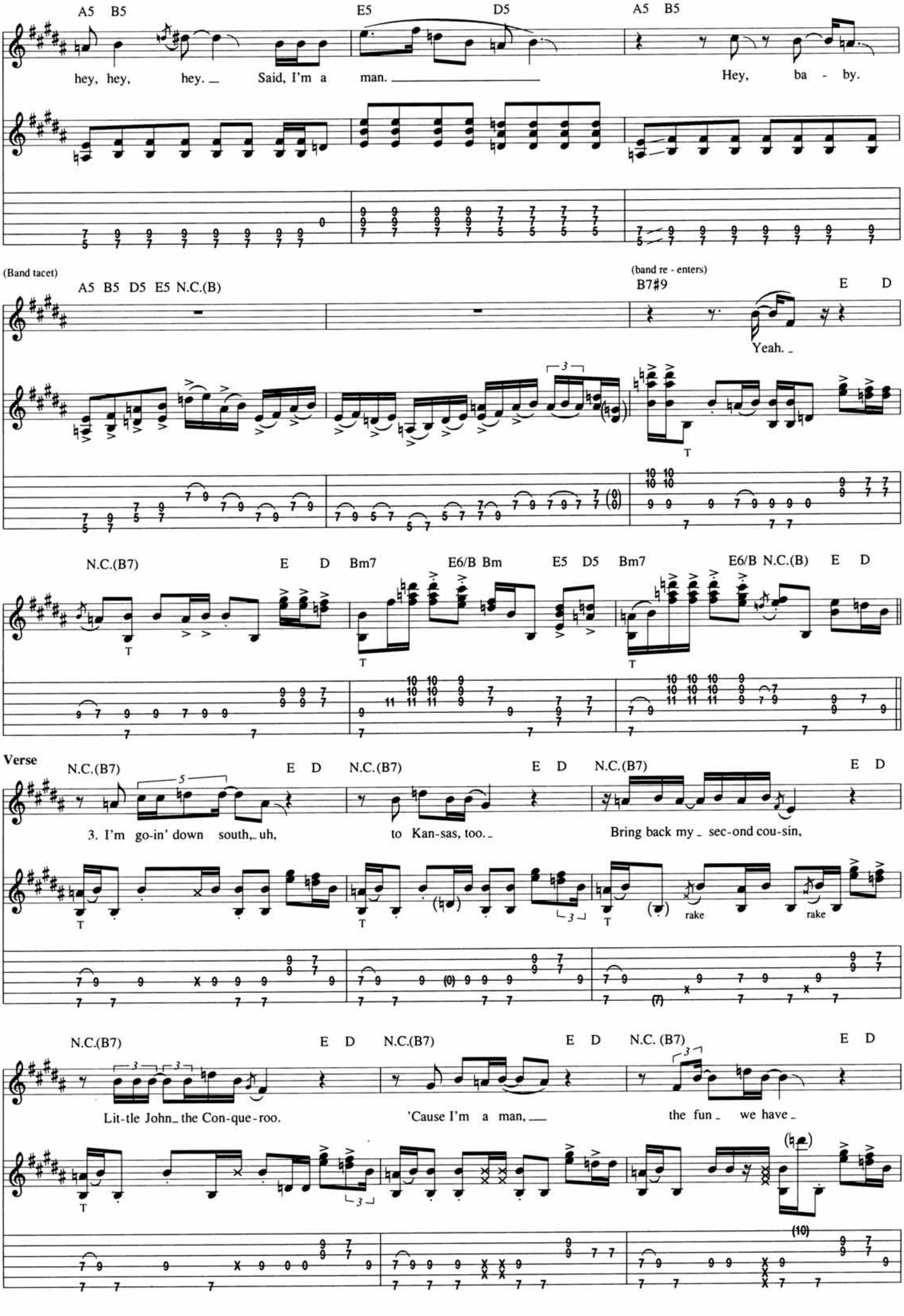

Bm7
E6 N.C. (B)
Do do do do do do do do. Do do do.
hold bend
1/4
full
Bm7 E6 Bm7 E B Bm7 Eb/B Bm7
T
Guitar Solo
N.C. (B7)
Ah ow wah.
Aw aw wah.
Wah wah oh wah wah.
f (wah on)
Wah wah wah wow.
Wah wah wah wah wah wah ow.
Wah wah wah wah oh.
1/2
*E D N.C.(B7) E D N.C.(B7) E D
Wah wah wah wah, wah wah wah wah wah wah wah wah wah wah wah
let ring

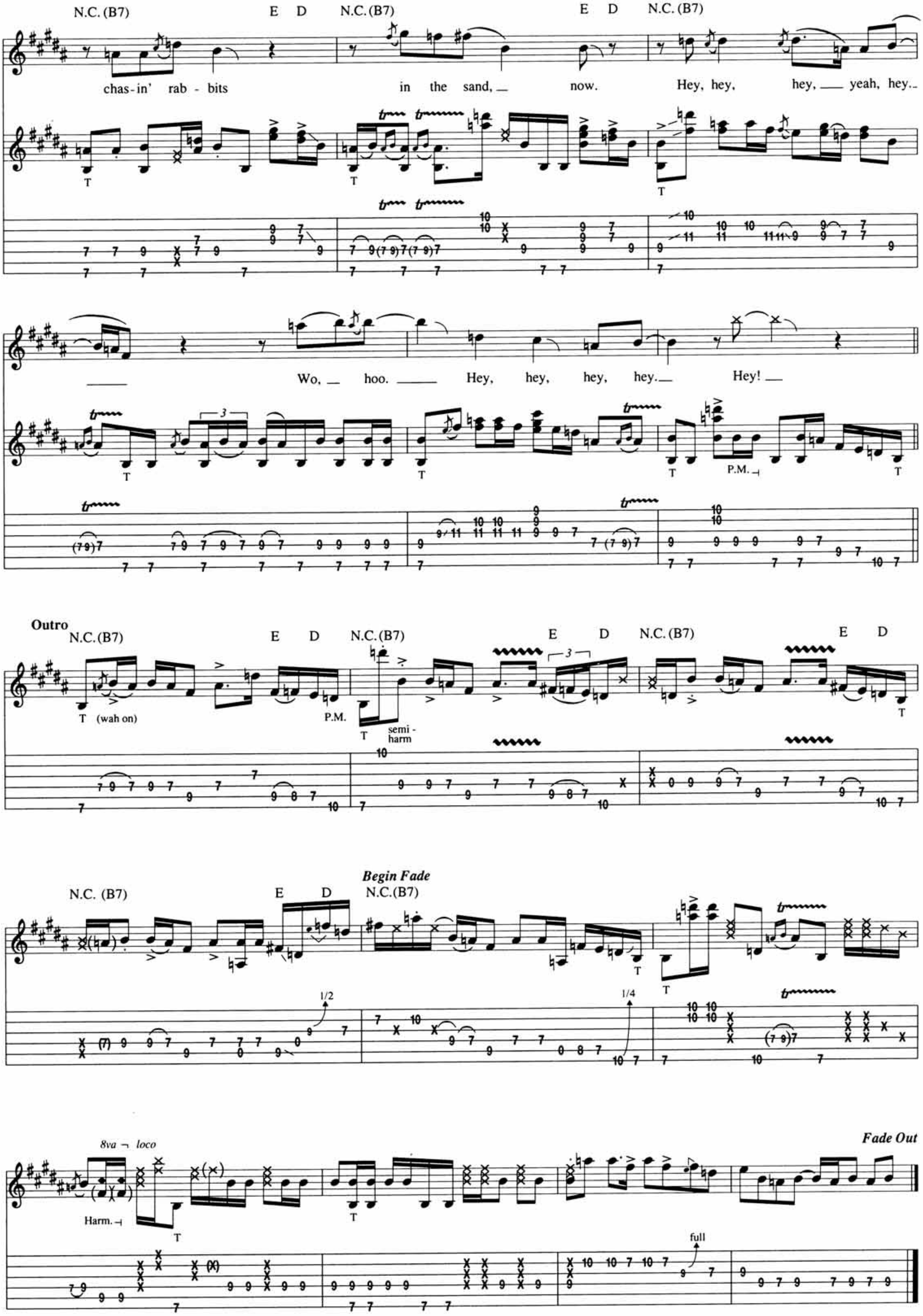
*Chords derived from bass figure.


N.C.(B7)
E D
N.C.(B7)
E D
N.C.(B7)
E6 D
wah
wah.
mf
full
full
full
T
1/4
N.C.(B7)
E6 D B
Bridge
N.C.(E) (D)
'Cause I'm a man, al-
cresc.
f
T
full
B7 Bm7
E7 D9
B9 F#
E Dadd9
right.
*trem. pick lightly while sliding up
B
Eadd9 Dadd9
B
(bass break)
rake
T
N.C.(B7)
(drum break)
B7#9
N.C.
rake


(B7)
E D
N.C.(B7)
E D
N.C.(B7)
E D
N.C.(B7)
E D
T
1/4
N.C. (B7)
E D
N.C.(B7)
E D
Guitar Solo
N.C.(B7)
E D
Yeah!
Gtr. 2
3
(w/fuzzface/octavia & univibe) f
full
Gtr. 1
3
N.C. (B7)
E D
N.C.(B7)
E D
N.C.(B7)
E D
semi - harm
full
1/2
N.C.(B7)
E D
N.C.(B7)
E D
full
(wah on)
1/2
1/4


N.C.(B7)
E D
N.C.(B7)
E D
semi - harm
full
full
full
T
T
B7#9
Bridge
E5 D5
N.C. (B)
'Cause I'm a man, child, you hear my... I said I'm a
Gtr. 1 (Gtr. 2 tacet)
E5 D5
A5 B5
E5 D5
man, hear me say - in'. Well, I'm a man,
sim.

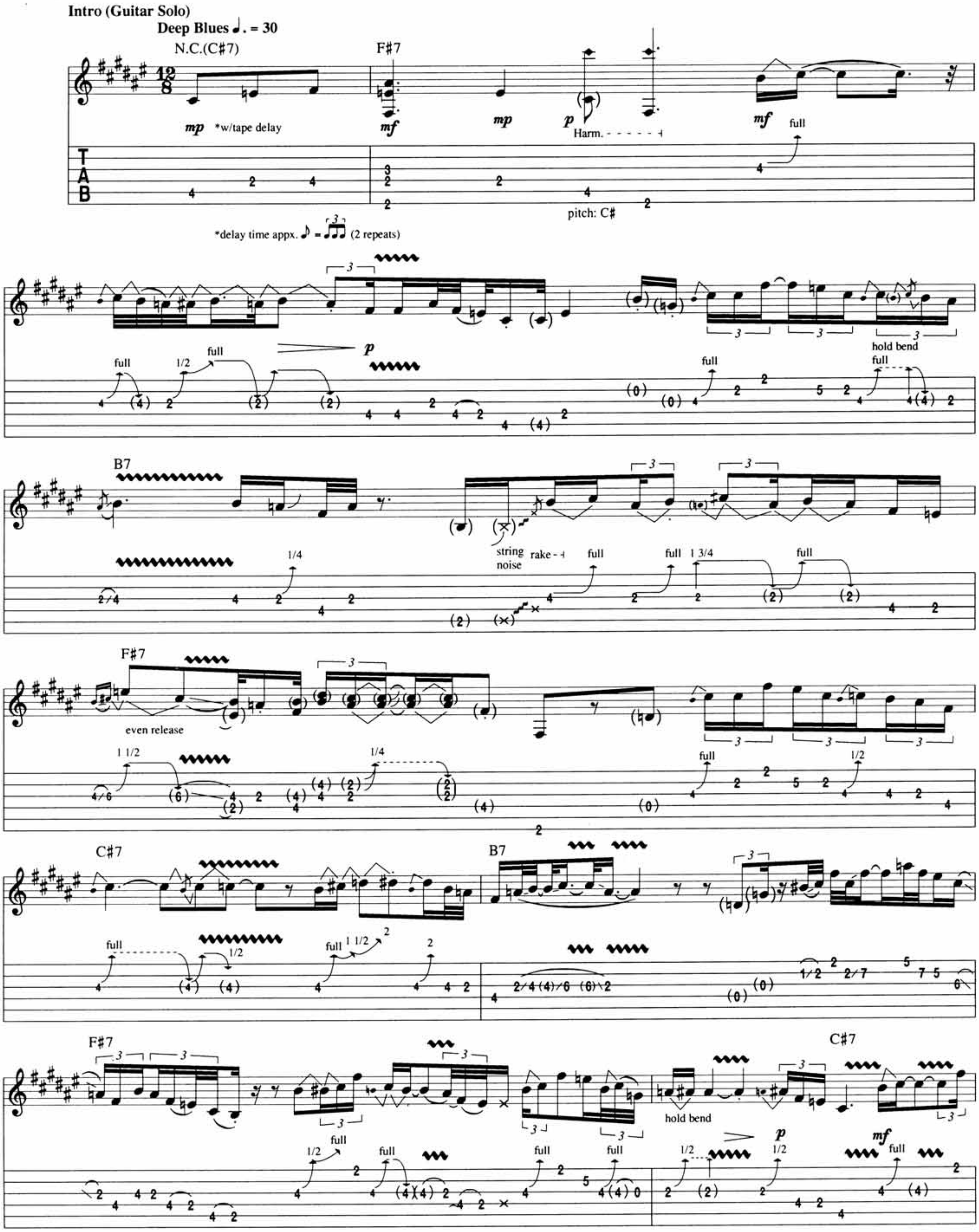

A5 B5
E5
D5
A5 B5
hey, hey, hey. _ Said, I'm a man. ______
Hey, ba - by.
(Band tacet)
A5 B5 D5 E5 N.C.(B)
(band re - enters)
B7#9
E D
Yeah. _
T
N.C.(B7)
E D
Bm7
E6/B Bm
E5 D5
Bm7
E6/B N.C.(B)
E D
Verse
N.C.(B7)
E D
N.C.(B7)
E D
N.C.(B7)
E D
3. I'm go-in' down south, _ uh, to Kan-sas, too. _ Bring back my _ sec-ond cou-sin,
rake
rake
N.C.(B7)
E D
N.C.(B7)
E D
N.C. (B7)
E D
Lit-tle John _ the Con-que-roo. 'Cause I'm a man, ___ the fun _ we have _


N.C. (B7)
E D
chas-in' rab-bits in the sand, now. Hey, hey, hey, yeah, hey.
Wo, hoo. Hey, hey, hey, hey. Hey!
T
P.M.
Outro
(wah on)
semi-harm
Begin Fade
1/2
1/4
8va loco
Harm.
full
Fade Out

Once I Had A Woman

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭


Intro (Guitar Solo)
Deep Blues ♩. = 30
N.C.(C#7)
F#7
mp
*w/tape delay
mf
p
Harm.
full
pitch: C#
*delay time appx. ♪ = ♬ (2 repeats)
1/2
hold bend
B7
1/4
string noise
rake
1 3/4
even release
1 1/2
C#7
2
T
A
B

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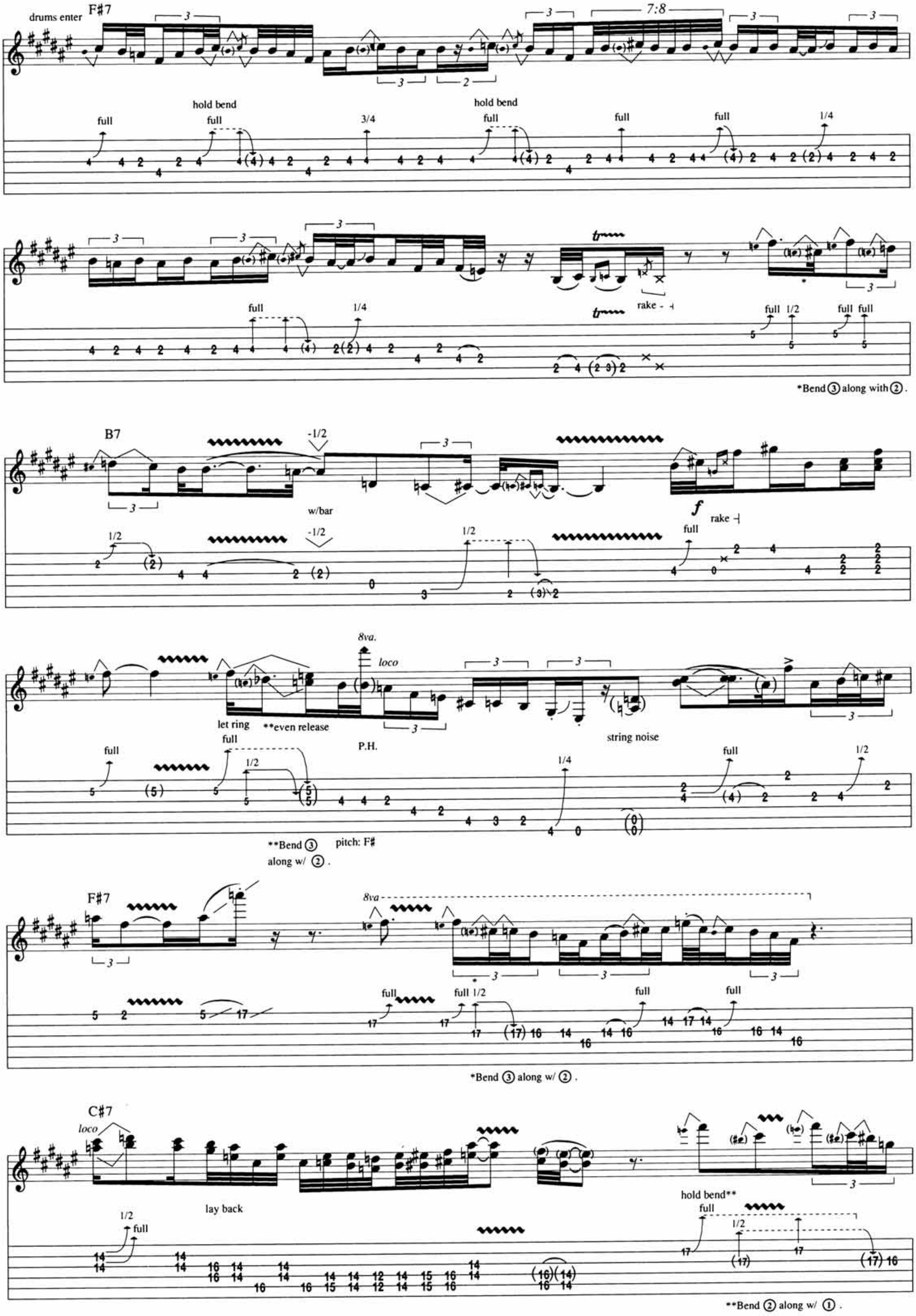
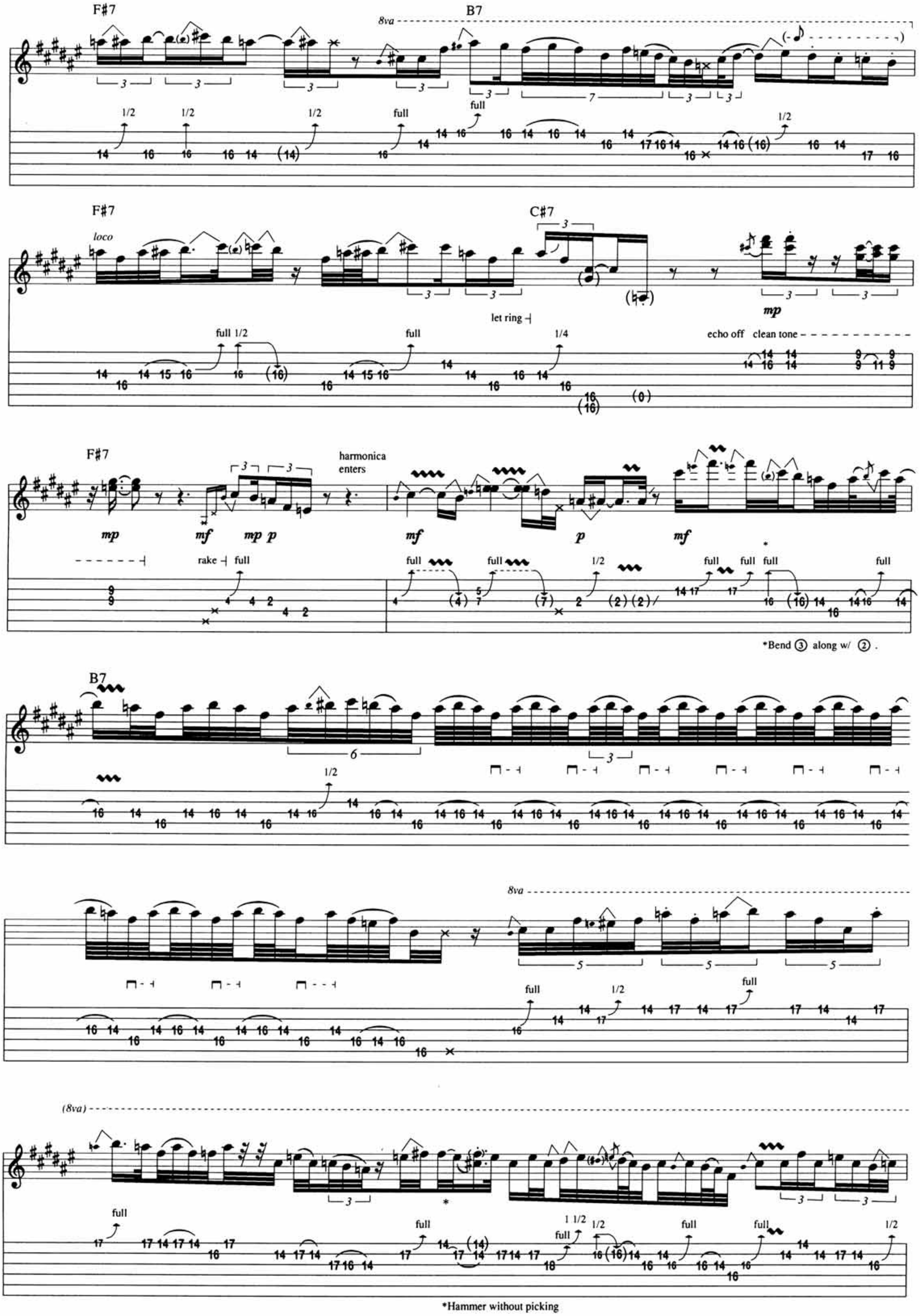
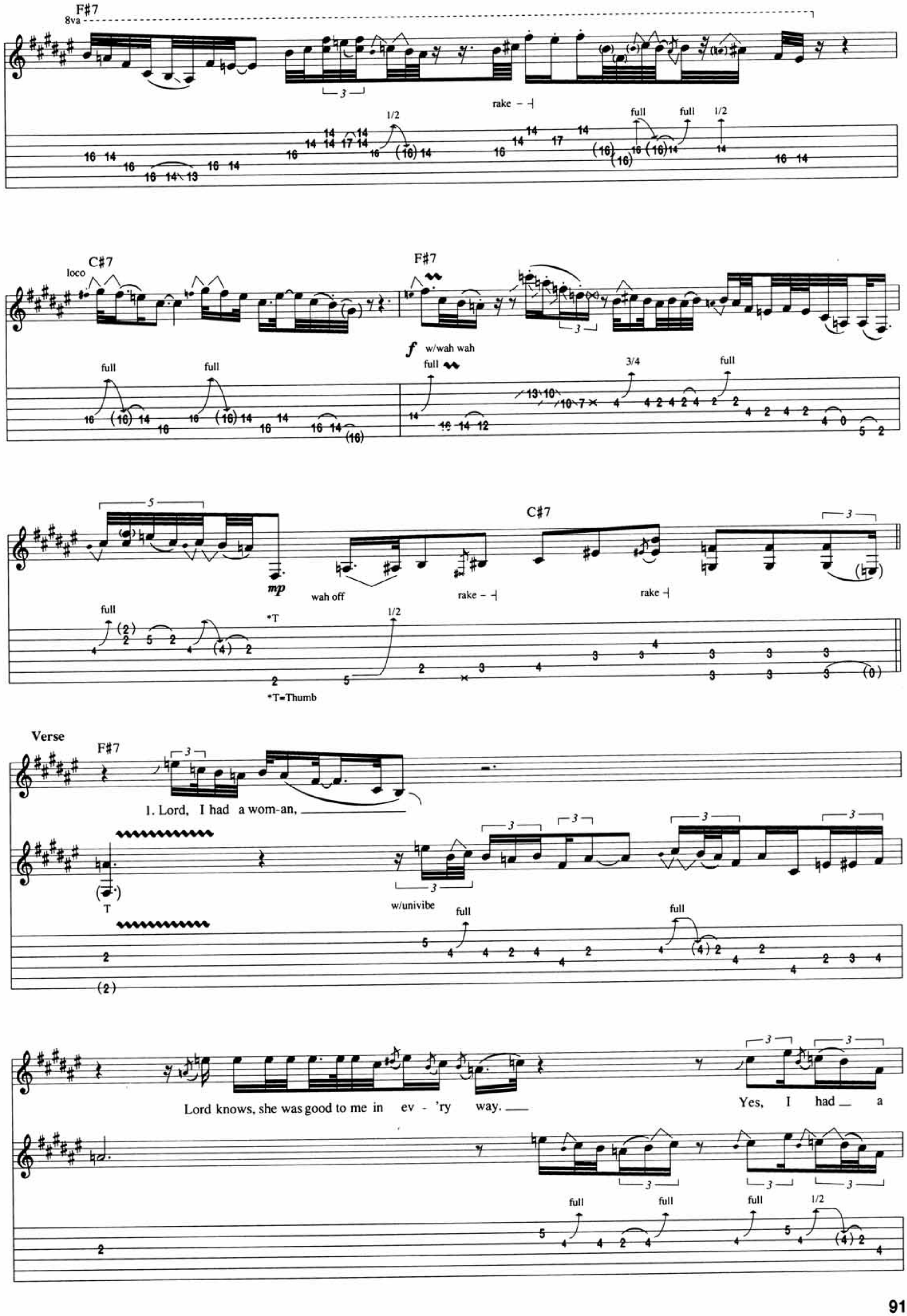
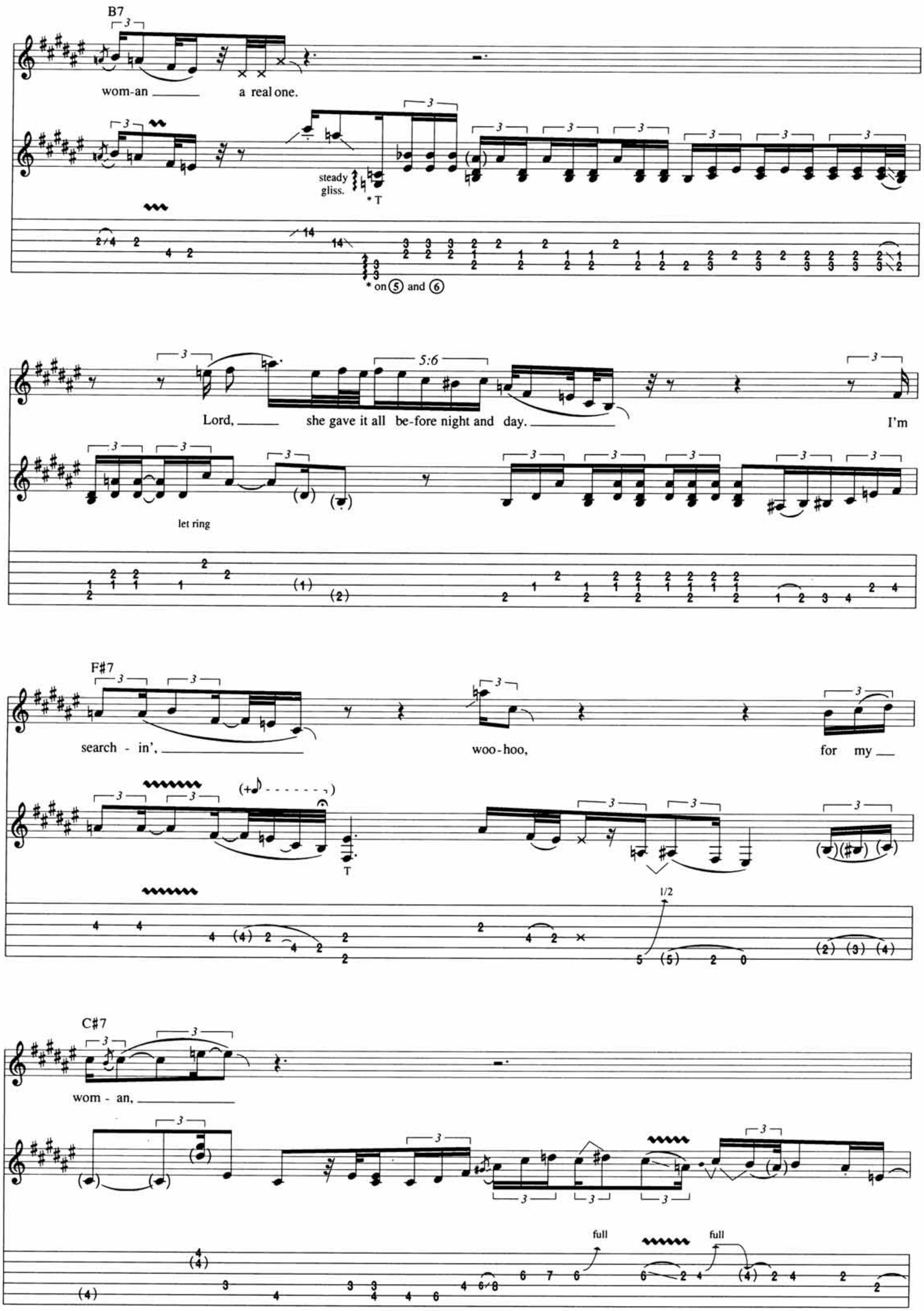

drums enter
F#7
3
7:8
hold bend
full
3/4
1/4
tr
rake
1/2
*Bend ③ along with ②.
B7
-1/2
w/bar
f
8va.
loco
let ring
**even release
P.H.
string noise
**Bend ③ along w/ ②.
pitch: F#
8va
*Bend ③ along w/ ②.
C#7
lay back
hold bend**
**Bend ② along w/ ①.

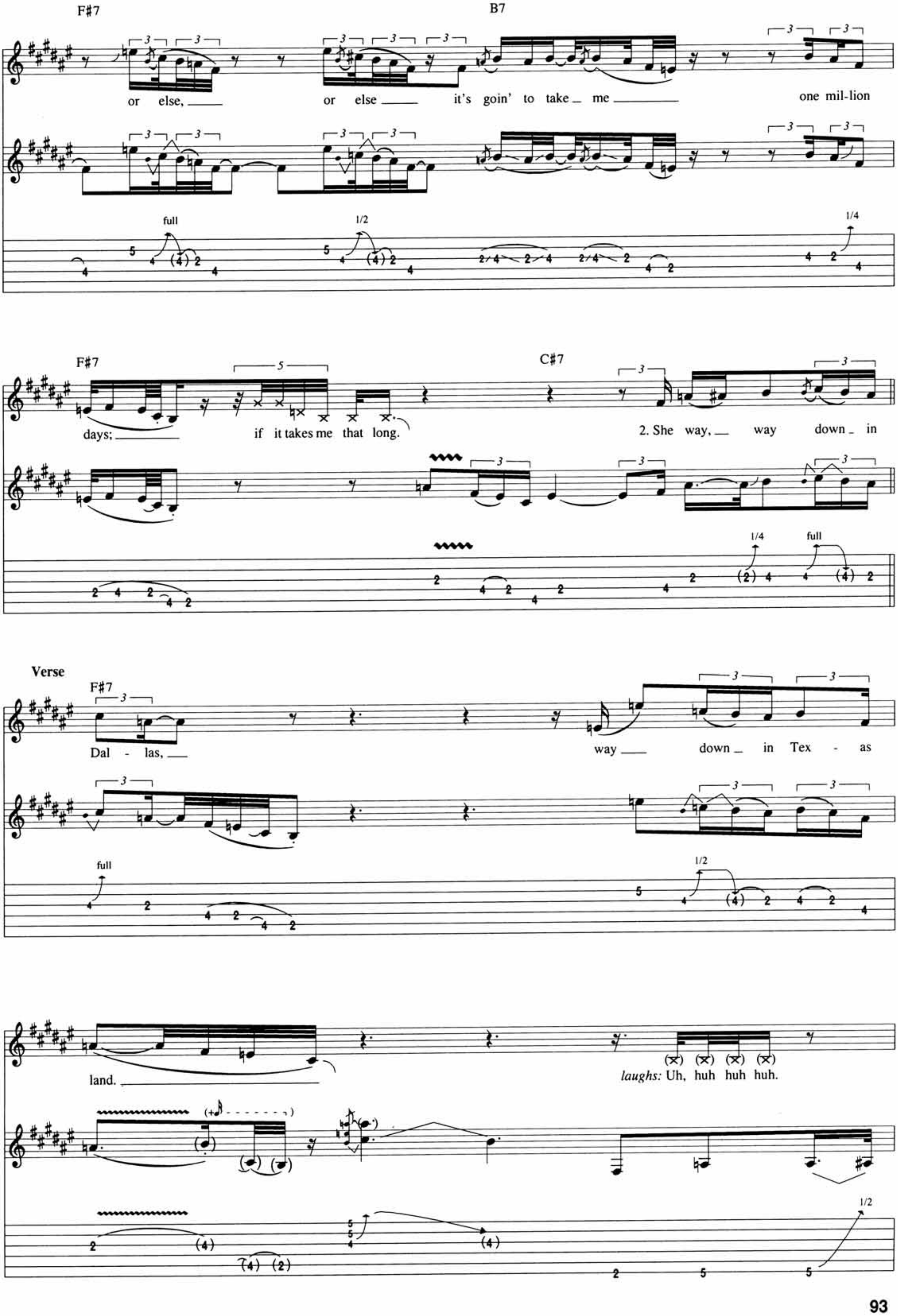

F#7
8va
B7
F#7
loco
C#7
let ring
echo off clean tone
mp
F#7
harmonica enters
mp
mf
mp p
rake
mf
p
mf
B7
8va
(8va)
full
1/2
1/4
1 1/2

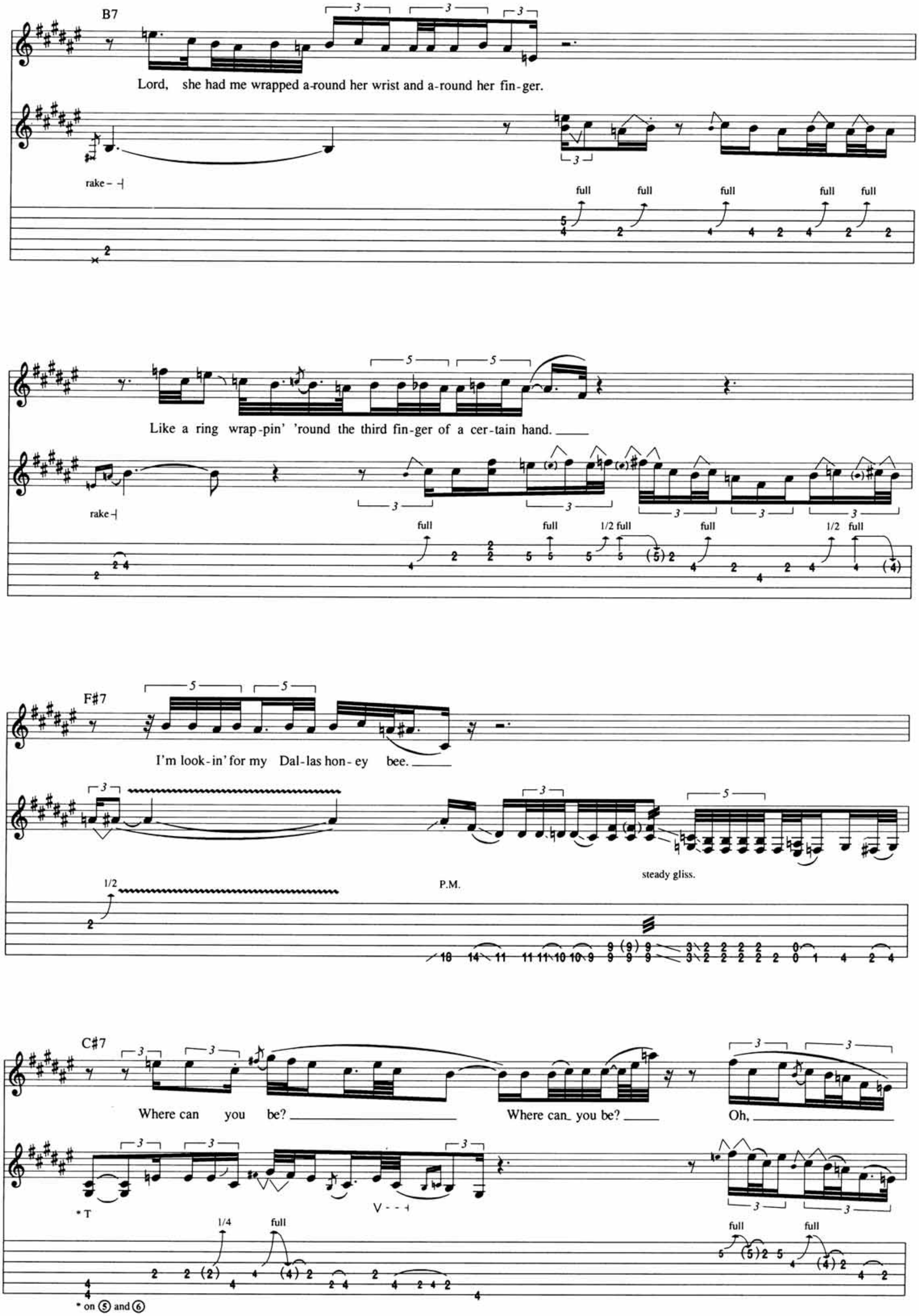
*Bend ③ along w/ ②.

*Hammer without picking

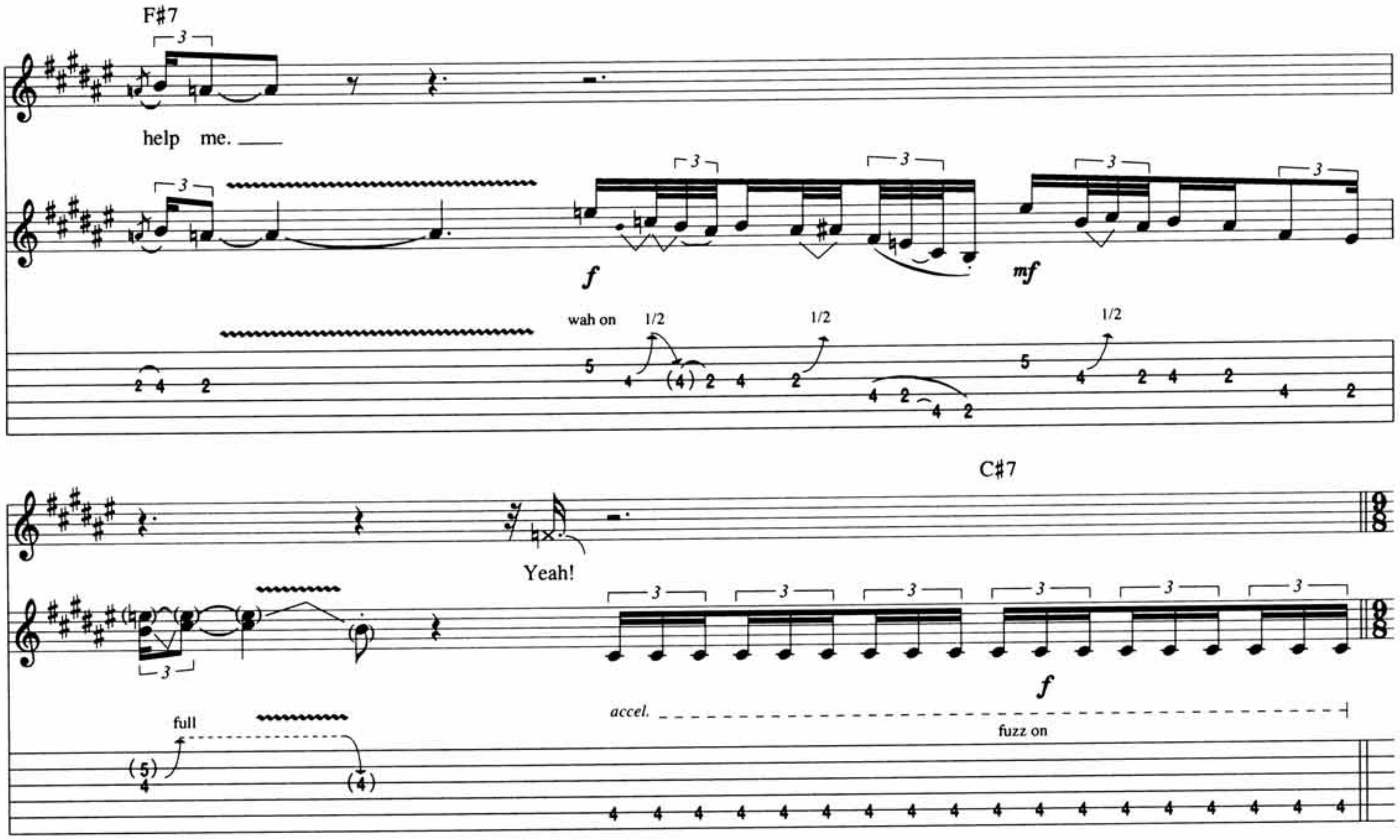

F#7
8va
rake
full
1/2
loco
C#7
F#7
f
w/wah wah
3/4
mp
wah off
*T
*T=Thumb
C#7
Verse
F#7
1. Lord, I had a wom-an,
T
w/univibe
Lord knows, she was good to me in ev - 'ry way.
Yes, I had a


B7
wom-an a real one.
steady gliss.
* T
* on ⑤ and ⑥
5:6
Lord, she gave it all be-fore night and day. I'm
let ring
F#7
search - in', woo-hoo, for my
T
1/2
C#7
wom - an,
full
full


F#7
B7
or else,
or else
it's goin' to take me
one mil-lion
full
1/2
1/4
F#7
C#7
days;
if it takes me that long.
2. She way, way down in
1/4
full
Verse
F#7
Dal - las,
way down in Tex - as
full
1/2
land.
laughs: Uh, huh huh huh.
1/2

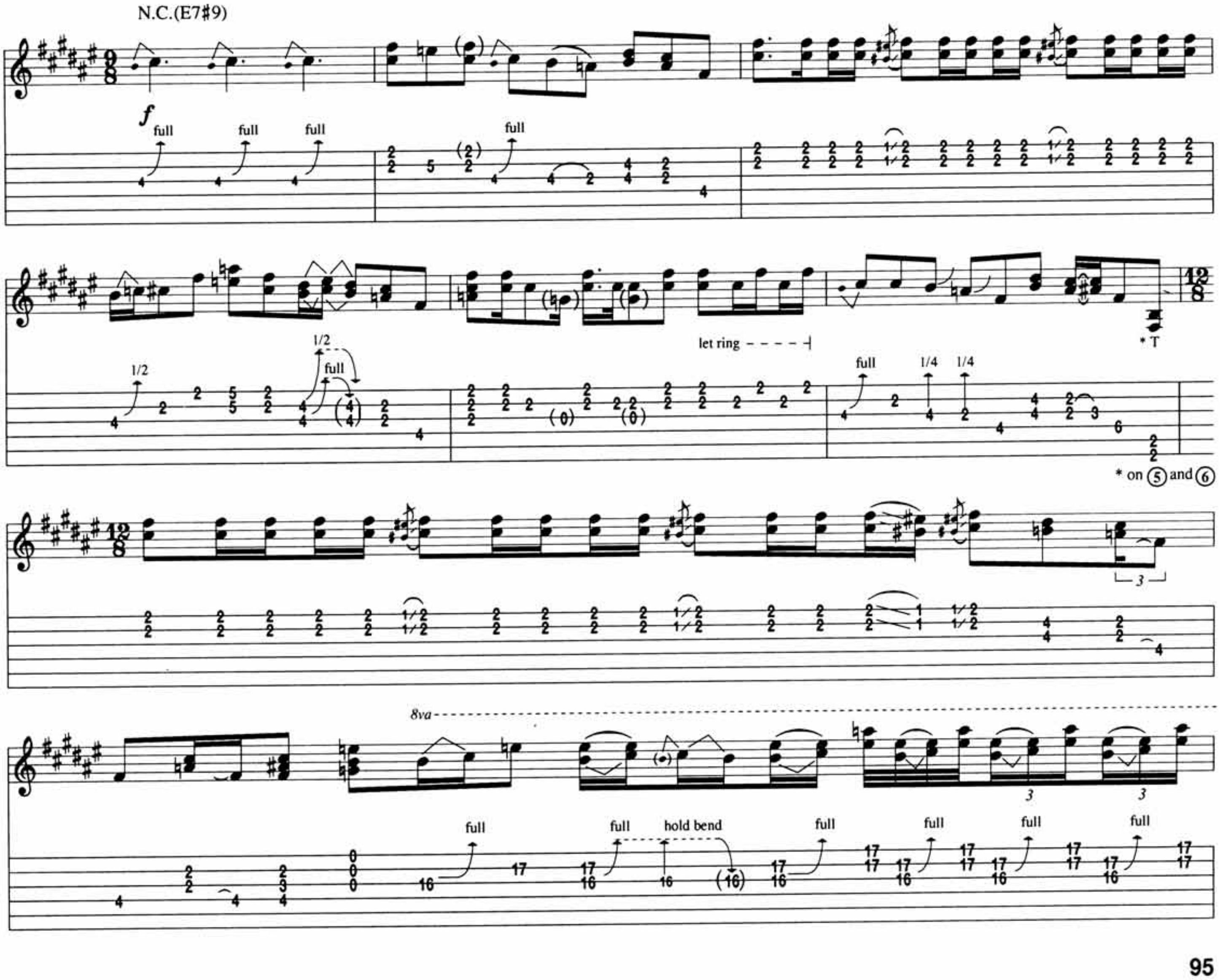

B7
Lord, she had me wrapped a-round her wrist and a-round her fin-ger.
rake
full
Like a ring wrap-pin' 'round the third fin-ger of a cer-tain hand.
rake
1/2 full
F#7
I'm look-in' for my Dal-las hon-ey bee.
1/2
P.M.
steady gliss.
C#7
Where can you be?
Where can you be?
Oh,
*T
1/4
full

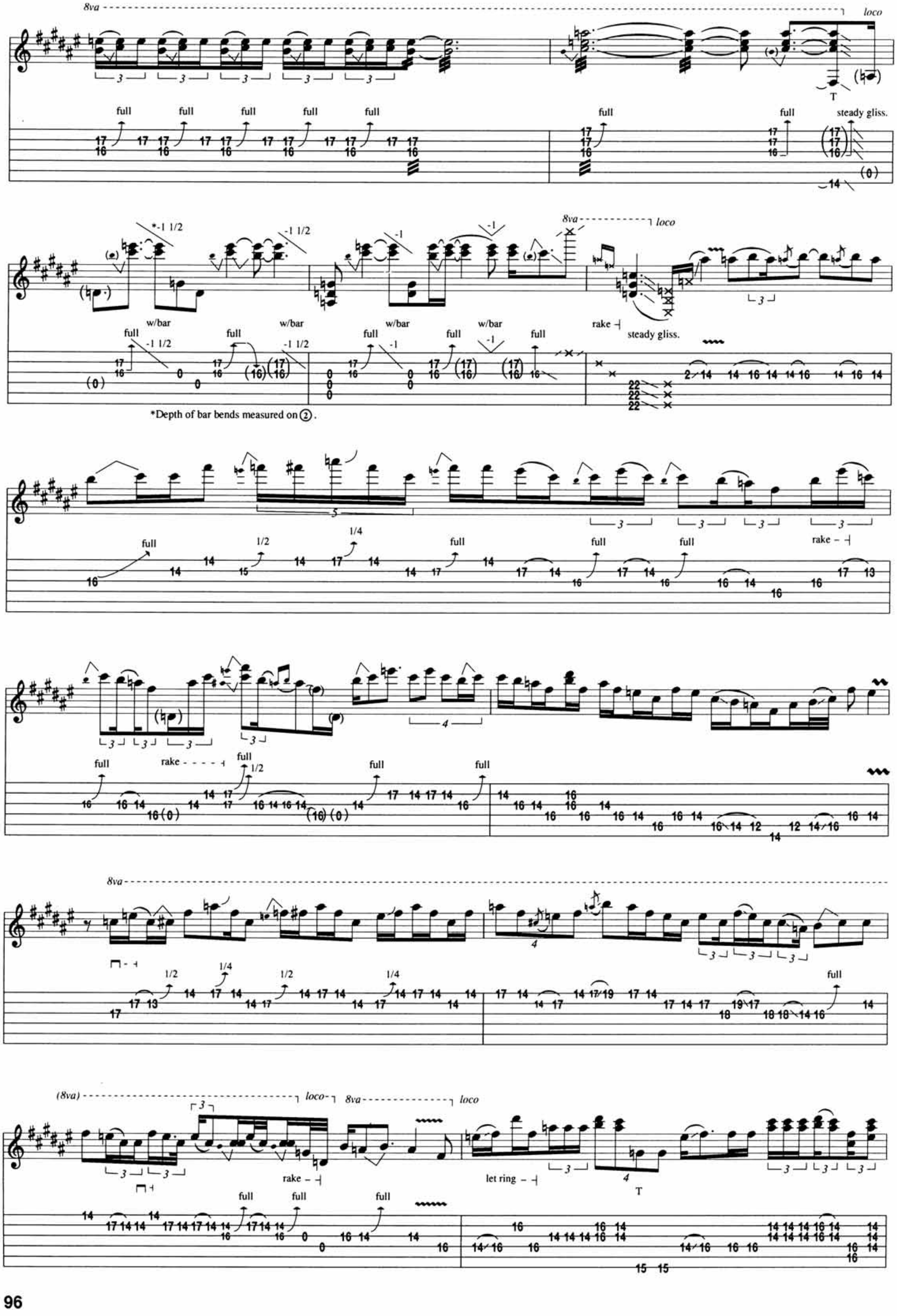
* on ⑤ and ⑥


F#7
help me.
f
mf
wah on
1/2
C#7
Yeah!
full
accel.
fuzz on

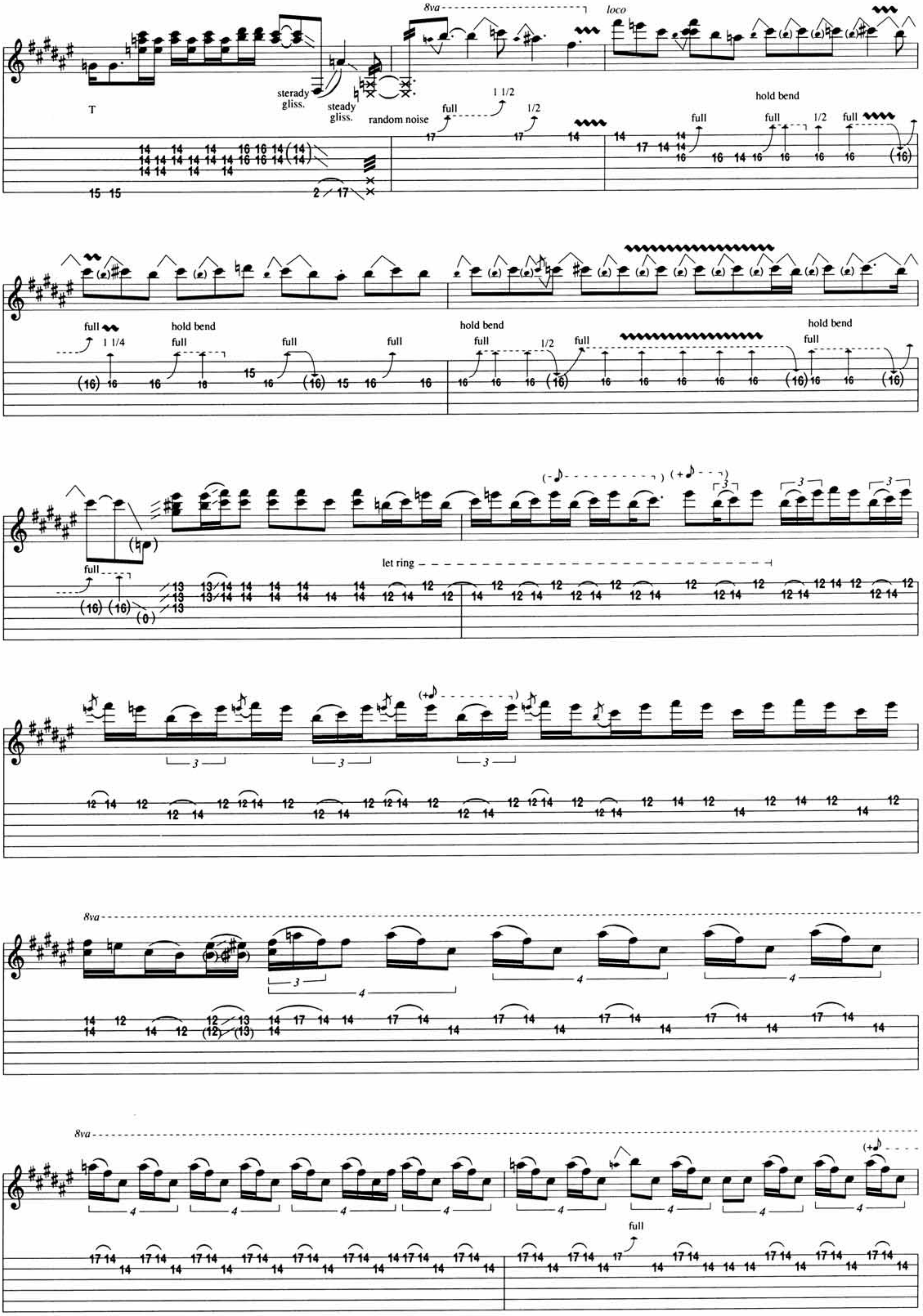
Guitar Solo

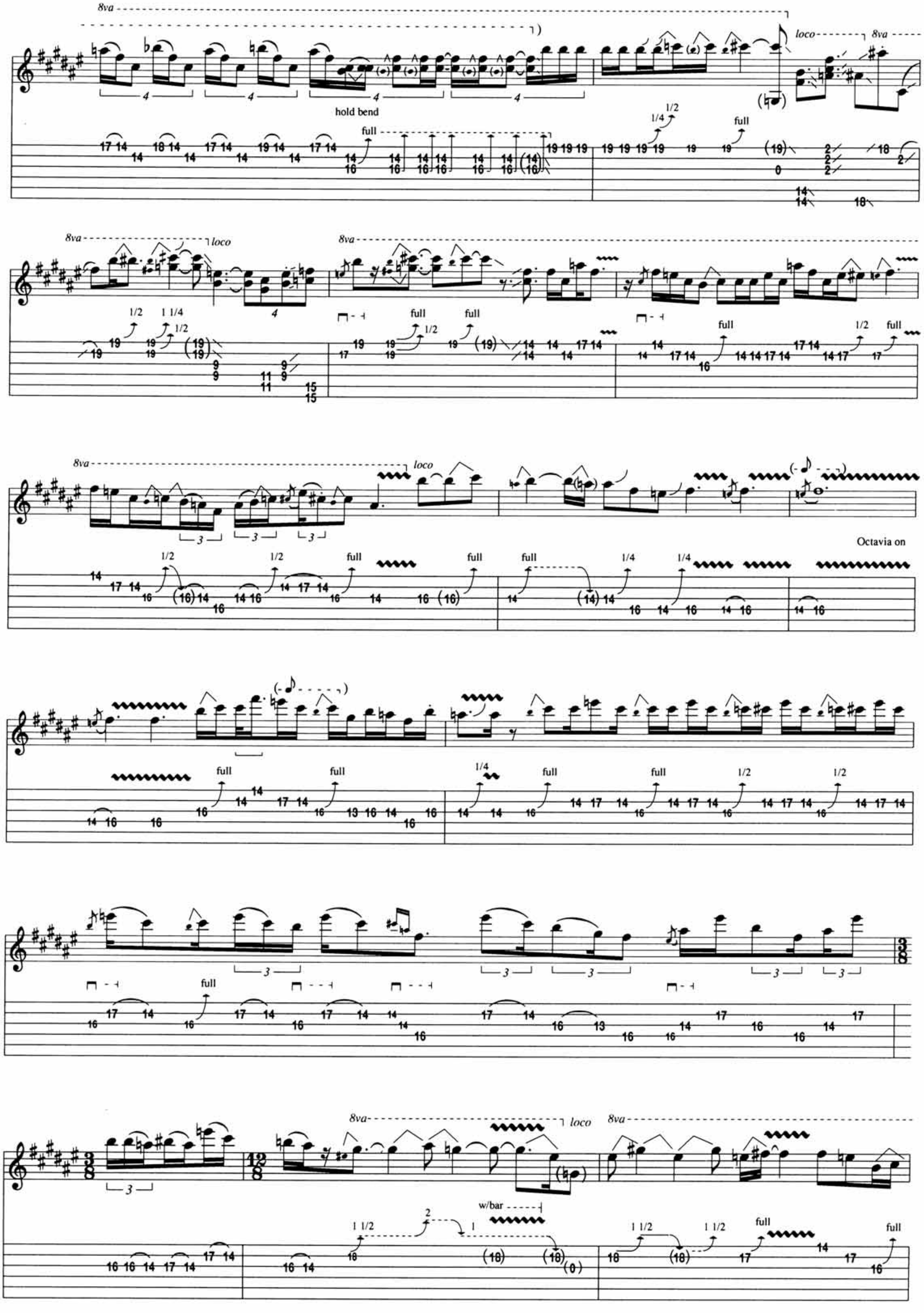
Triple Time ♪ = ♩. = 84

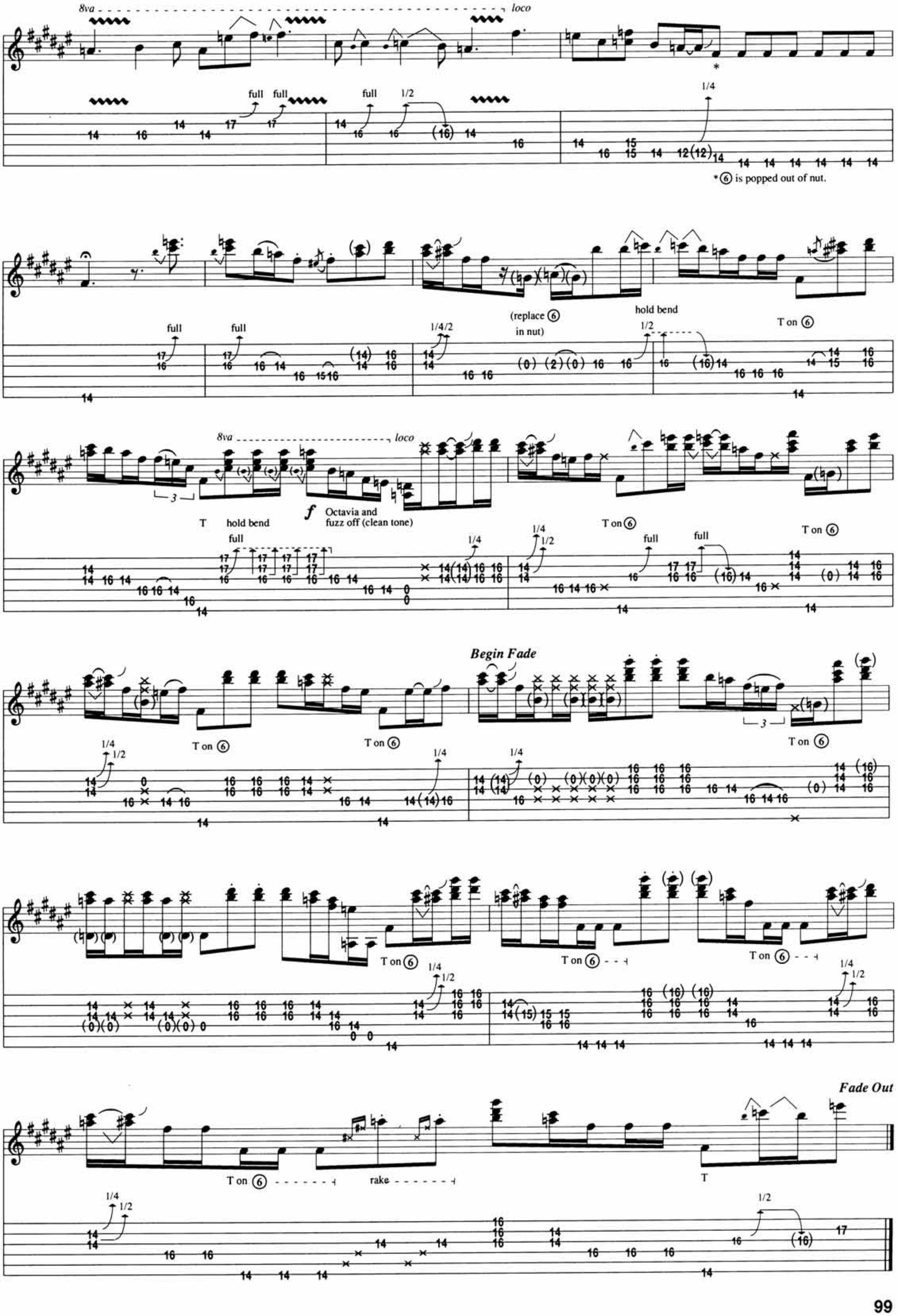

N.C.(E7#9)
f
full
1/2
let ring
1/4
* T
* on ⑤ and ⑥
8va
hold bend


8va
loco
full
steady gliss.
T
w/bar
-1 1/2
-1
rake
let ring

*Depth of bar bends measured on ②.


8va
loco
T
sterady gliss.
steady gliss.
random noise
full
1 1/2
1/2
hold bend
1 1/4
let ring
(- 𝅘𝅥𝅮)
(+ 𝅘𝅥𝅮)
3
4


8va
loco
hold bend
full
1/4
1/2
1 1/4
1 1/2
2
1
Octavia on
w/bar

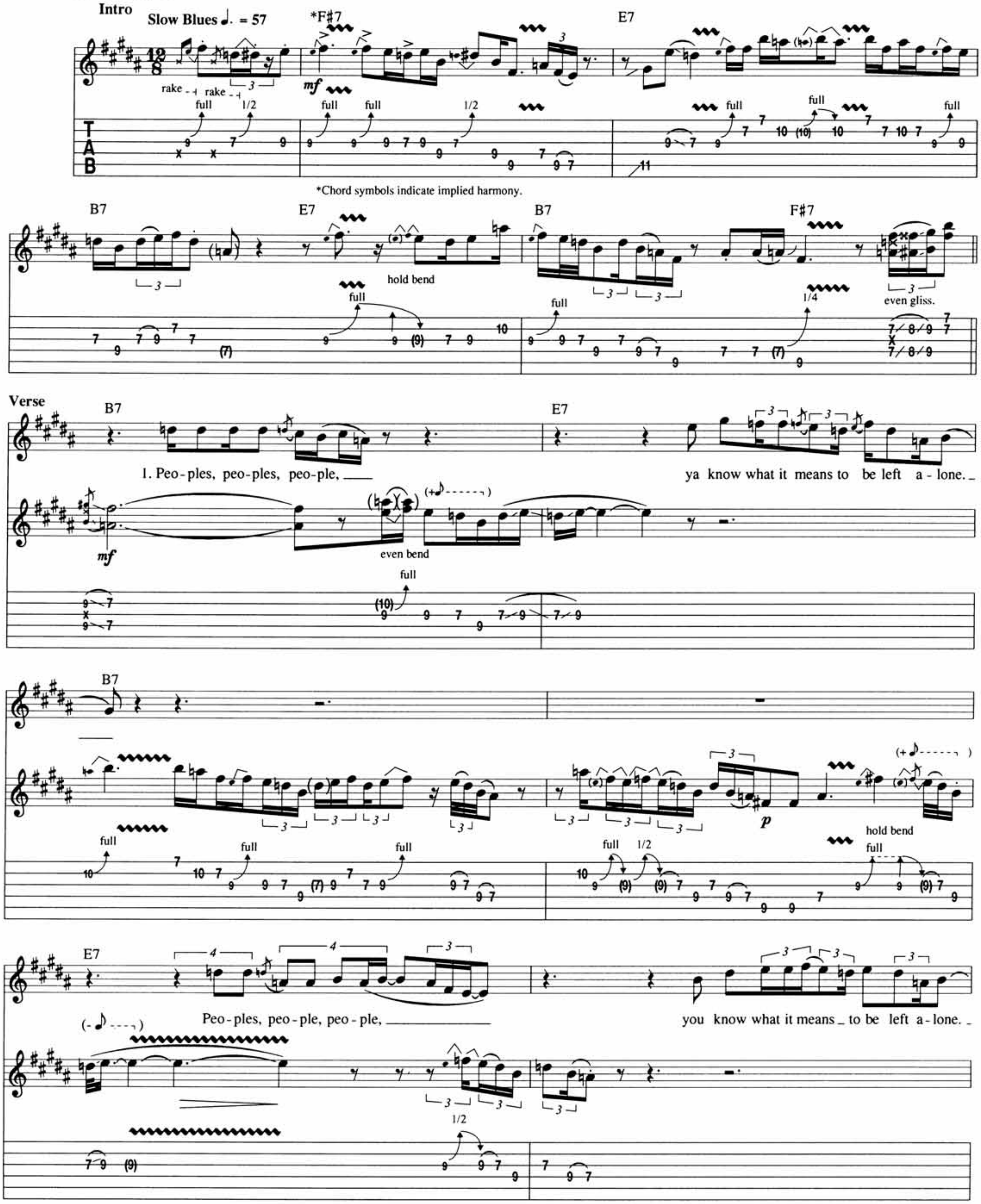

8va
loco
full
full
full
1/2
1/4
full
full
1/4/2
(replace ⑥ in nut)
hold bend
1/2
T on ⑥
8va
loco
T
hold bend
full
f
Octavia and fuzz off (clean tone)
1/4
1/4
1/2
T on ⑥
full
full
T on ⑥
1/4
1/2
T on ⑥
T on ⑥
1/4
Begin Fade
1/4
T on ⑥
T on ⑥
1/4
1/2
T on ⑥
T on ⑥
1/4
1/2
1/4
1/2
T on ⑥
rake
T
1/2
Fade Out

*⑥ is popped out of nut.

Bleeding Heart

By Jimi Hendrix

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭


Intro
Slow Blues ♩. = 57
*F♯7
E7
B7
E7
B7
F♯7
rake
rake
mf
full
1/2
hold bend
1/4
even gliss.
Verse
B7
E7
1. Peo - ples, peo - ples, peo - ple, ___
ya know what it means to be left a - lone. _
even bend
B7
p
hold bend
E7
Peo - ples, peo - ple, peo - ple, ___
you know what it means _ to be left a - lone. _
T
A
B

*Chord symbols indicate implied harmony.

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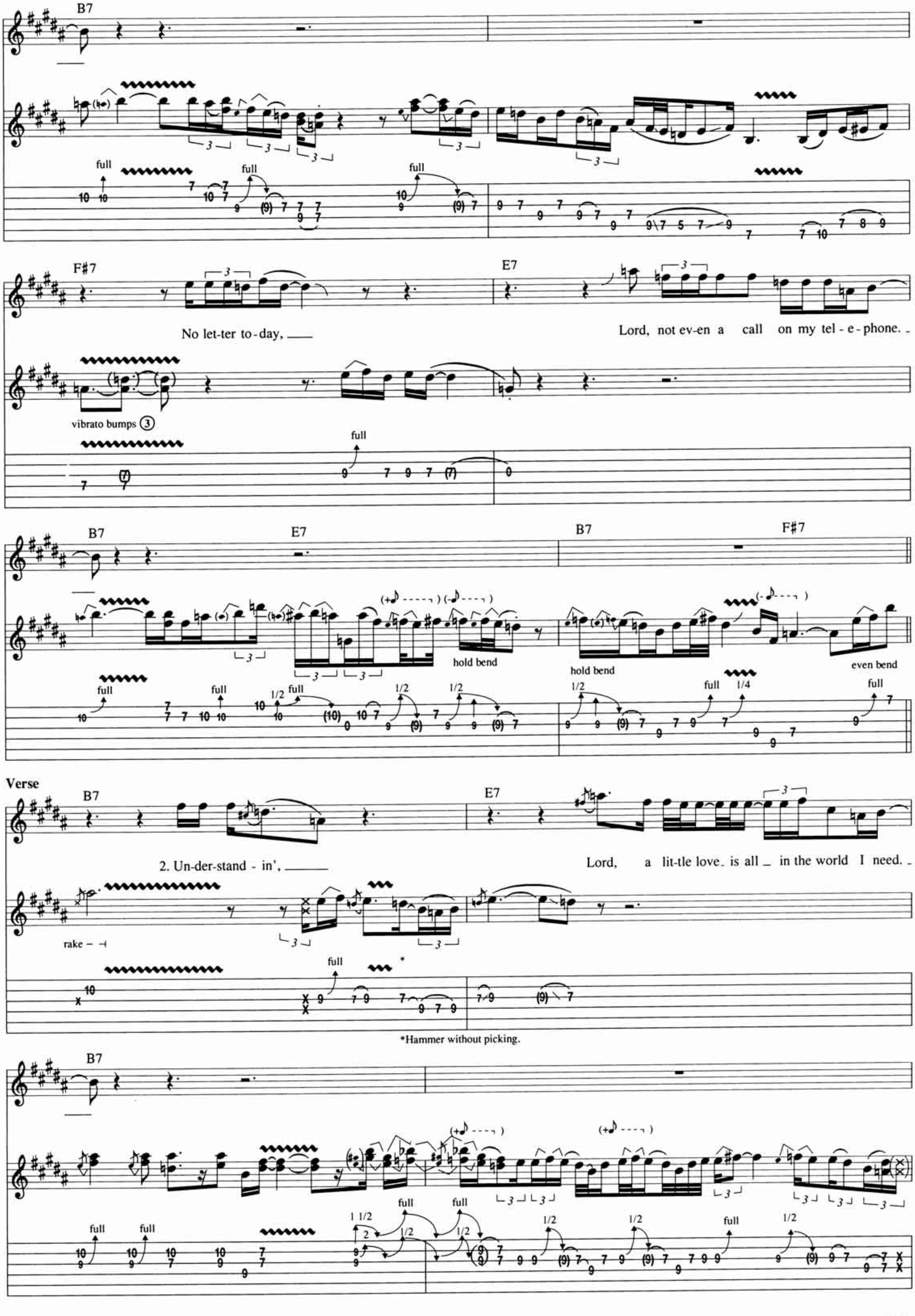
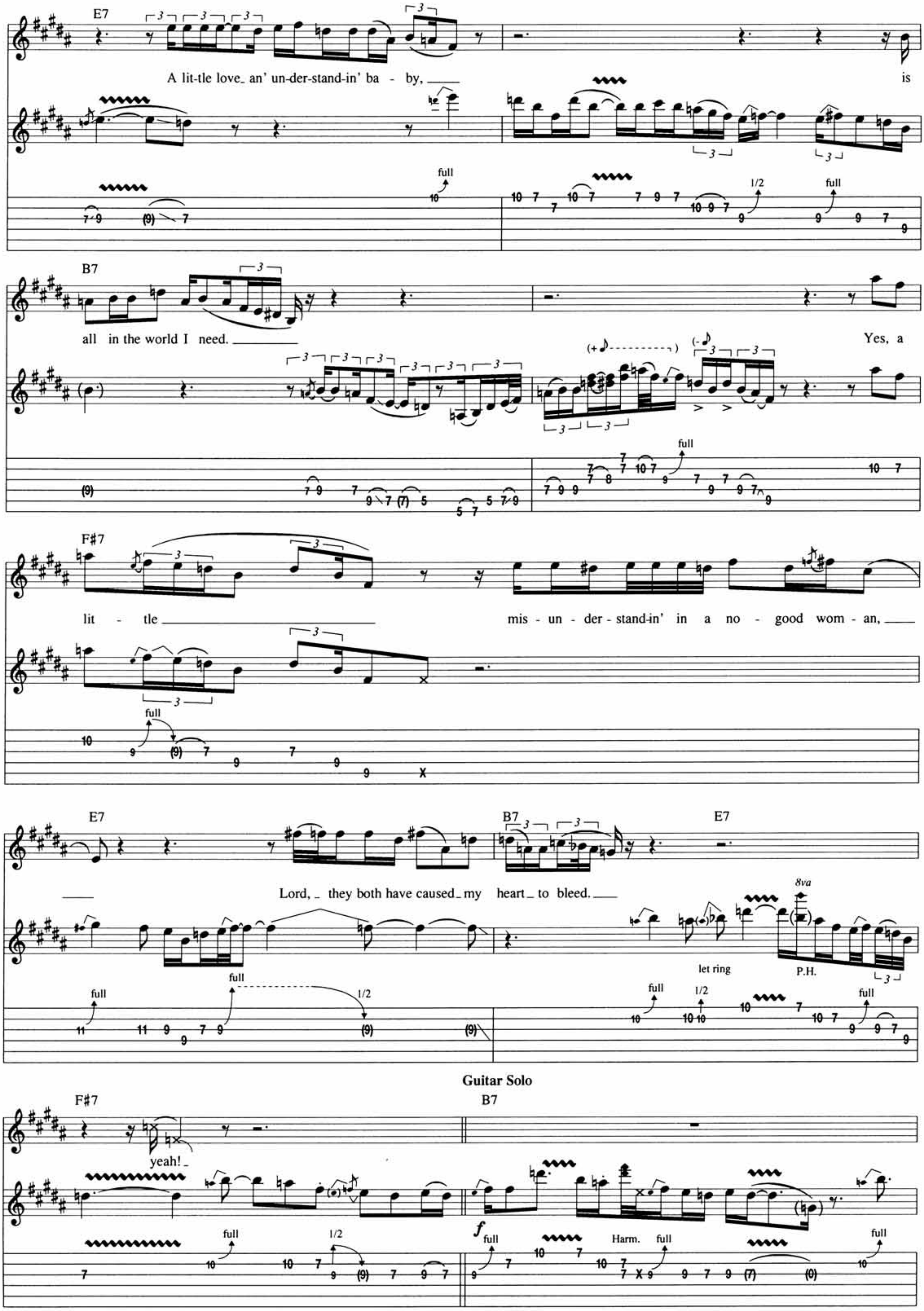
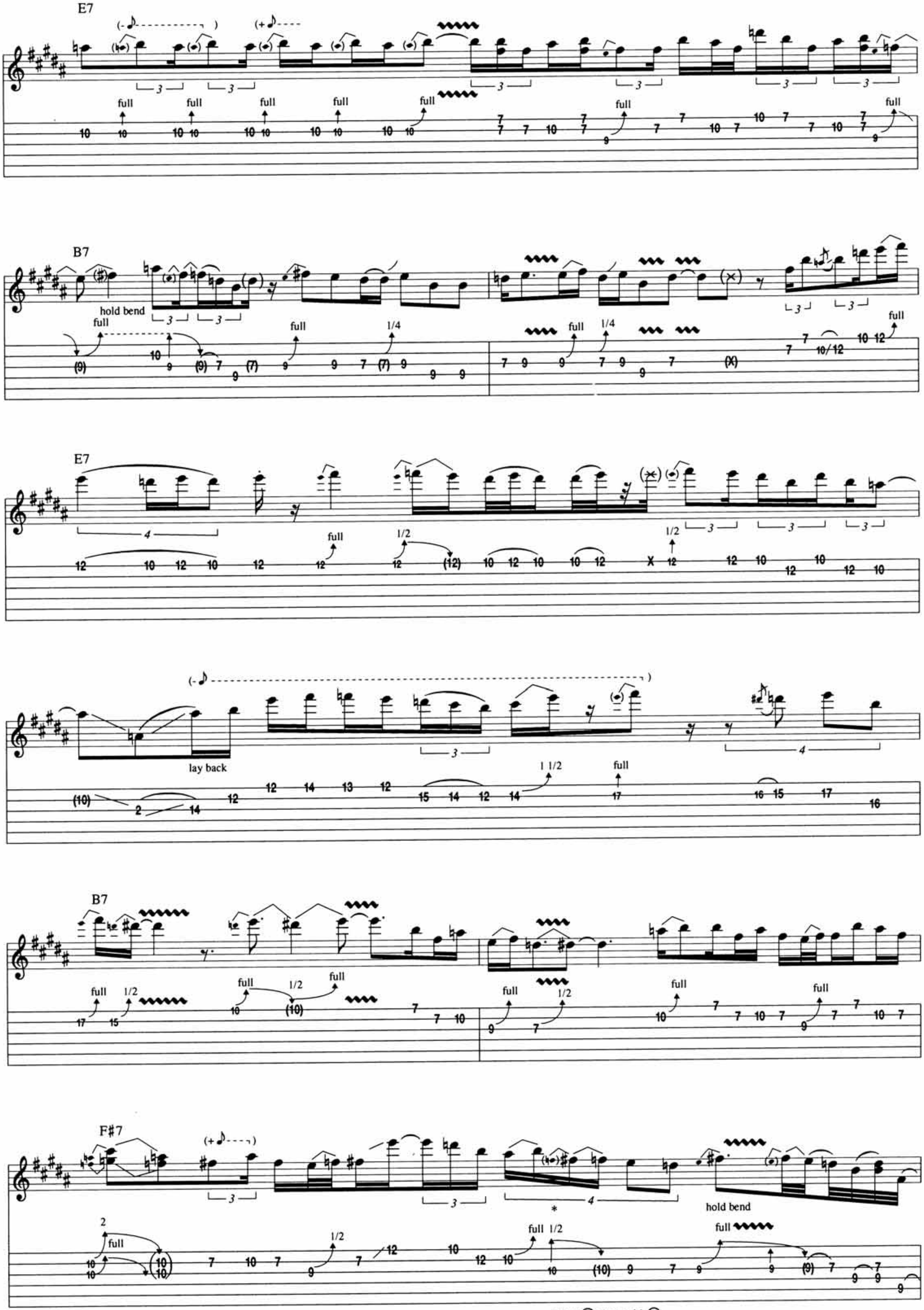
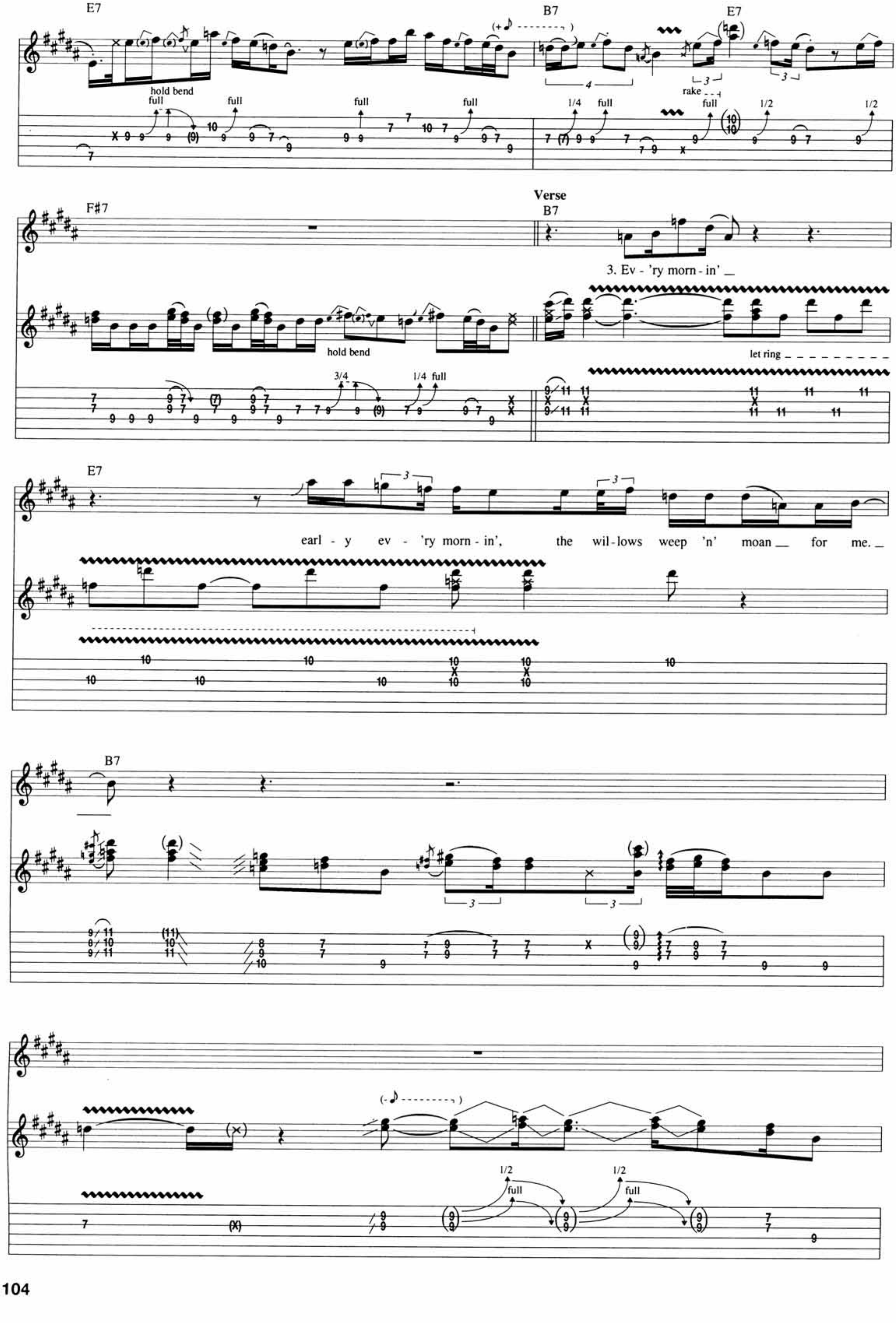

B7
full
F#7
No let-ter to-day,
E7
Lord, not ev-en a call on my tel-e-phone.
vibrato bumps ③
B7
E7
B7
F#7
hold bend
hold bend
even bend
Verse
B7
E7
2. Un-der-stand - in',
Lord, a lit-tle love is all in the world I need.
rake
B7

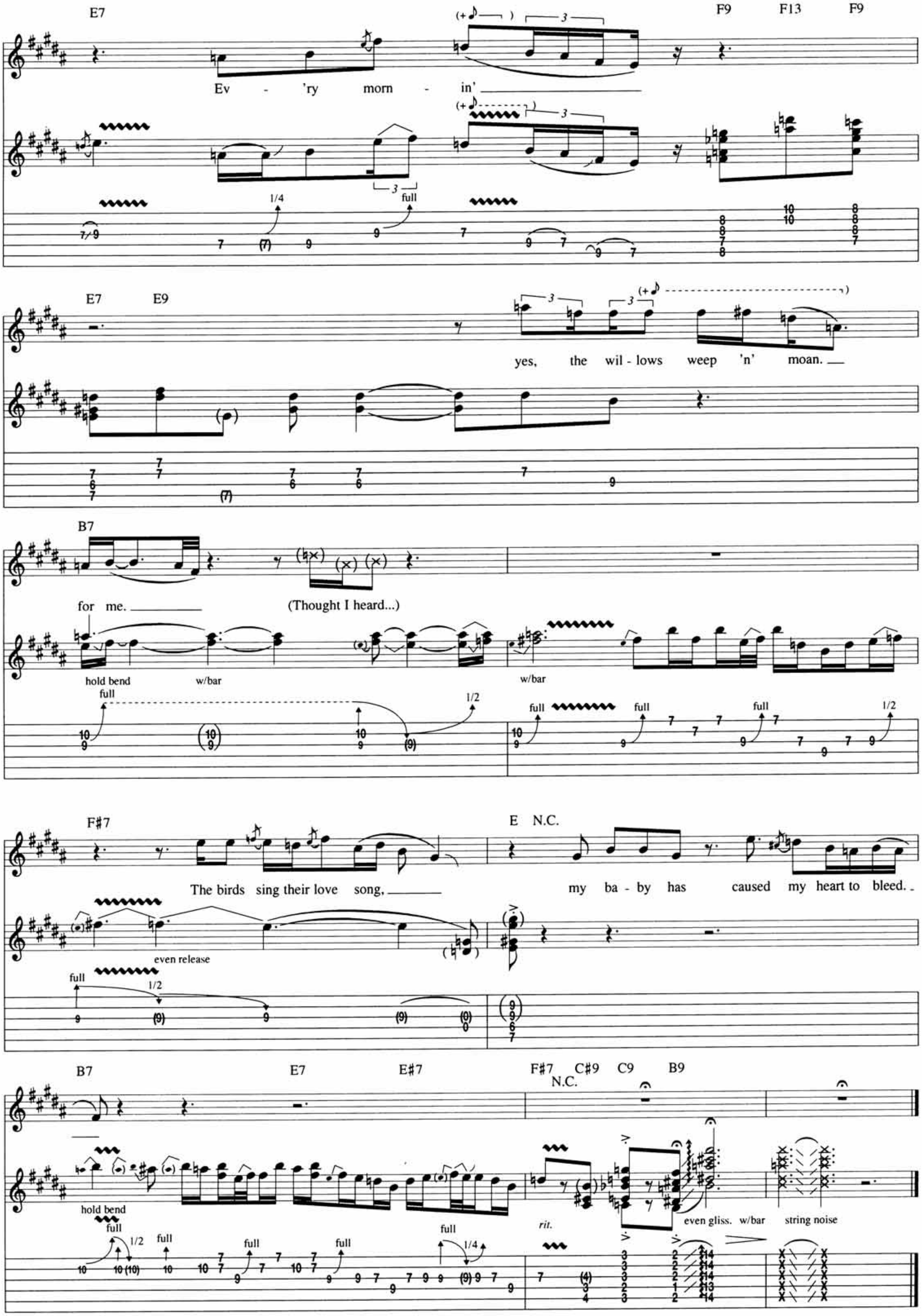
*Hammer without picking.


E7
A lit-tle love_ an' un-der-stand-in' ba - by, ____ is
full
1/2
B7
all in the world I need. ____
Yes, a
F#7
lit - tle ____
mis - un - der - stand-in' in a no - good wom - an, ____
E7
Lord, _ they both have caused _ my heart _ to bleed. ___
B7
E7
8va
let ring
P.H.
Guitar Solo
F#7
yeah! _
B7
Harm.


E7
full
B7
hold bend
full
1/4
E7
full
1/2
lay back
1 1/2
B7
full
1/2
F#7
2
full
1/2
hold bend

*Bend ③ along with ②.

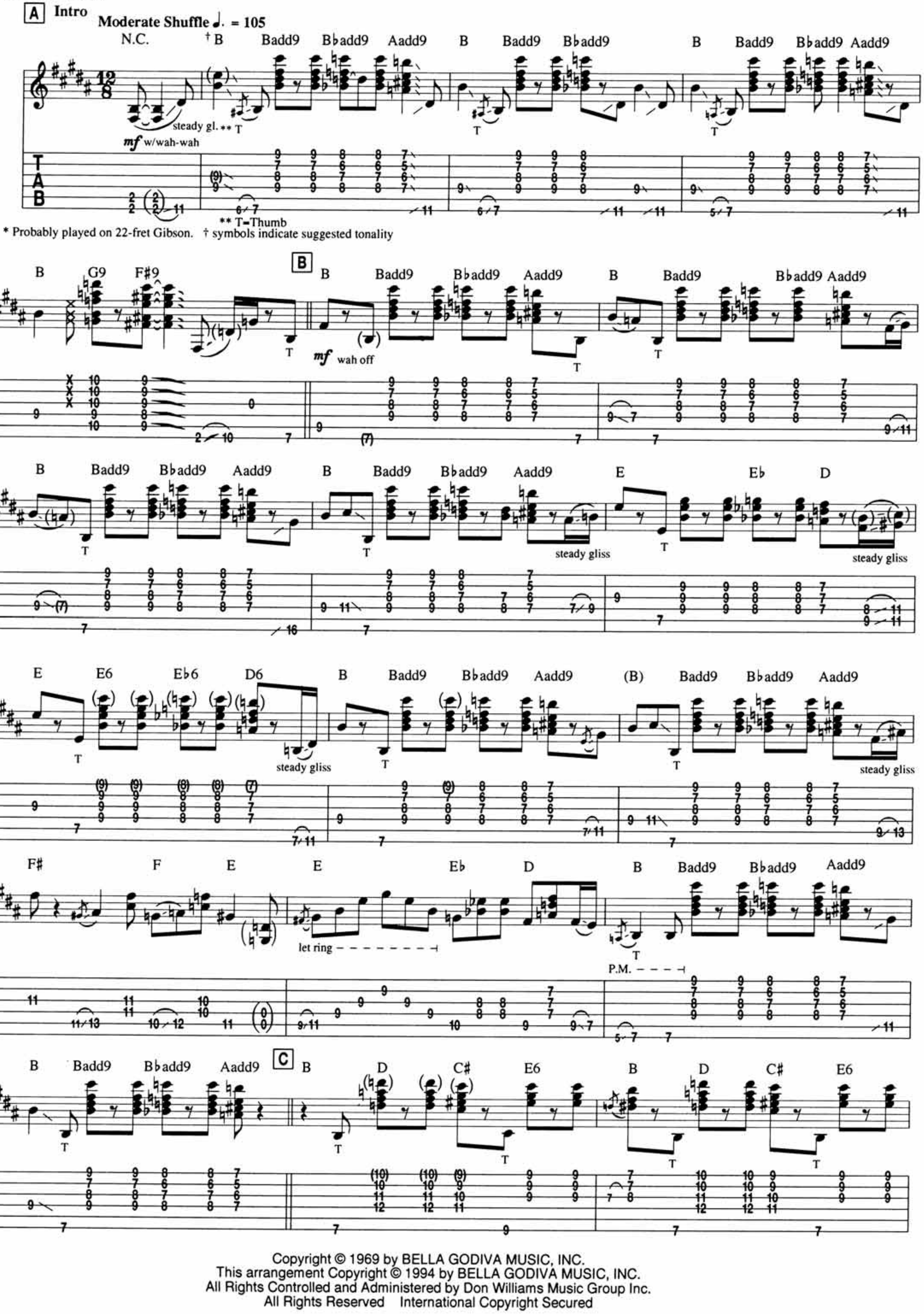

E7
B7
E7
hold bend
full
1/4
rake
1/2
F#7
Verse
B7
3. Ev - 'ry morn - in'
let ring
3/4
E7
earl - y ev - 'ry morn - in', the wil - lows weep 'n' moan for me.
B7


E7
F9
F13
F9
Ev - 'ry morn - in'
1/4
full
E7
E9
yes, the wil - lows weep 'n' moan.
B7
for me.
(Thought I heard...)
hold bend
w/bar
full
1/2
w/bar
full
full
full
1/2
F♯7
E N.C.
The birds sing their love song,
my ba - by has caused my heart to bleed.
even release
full
1/2
B7
E7
E♯7
F♯7
C♯9
C9
B9
N.C.
hold bend
full
1/2
full
full
full
full
1/4
rit.
even gliss.
w/bar
string noise

Jelly 292

Words and Music by Jimi Hendrix

* Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭


A
Intro
Moderate Shuffle ♩. = 105
N.C.
†B
Badd9
B♭add9
Aadd9
B
Badd9
B♭add9
B
Badd9
B♭add9
Aadd9
12/8
steady gl. ** T
mf w/wah-wah
T
T
T
A
B
** T=Thumb
B
G9
F♯9
B
B
Badd9
B♭add9
Aadd9
B
Badd9
B♭add9
Aadd9
T
mf wah off
T
T
B
Badd9
B♭add9
Aadd9
B
Badd9
B♭add9
Aadd9
E
E♭
D
T
T
steady gliss
T
steady gliss
E
E6
E♭6
D6
B
Badd9
B♭add9
Aadd9
(B)
Badd9
B♭add9
Aadd9
T
steady gliss
T
T
steady gliss
F♯
F
E
E
E♭
D
B
Badd9
B♭add9
Aadd9
let ring
T
P.M.
B
Badd9
B♭add9
Aadd9
C
B
D
C♯
E6
B
D
C♯
E6
T
T
T
T
T

* Probably played on 22-fret Gibson. † symbols indicate suggested tonality

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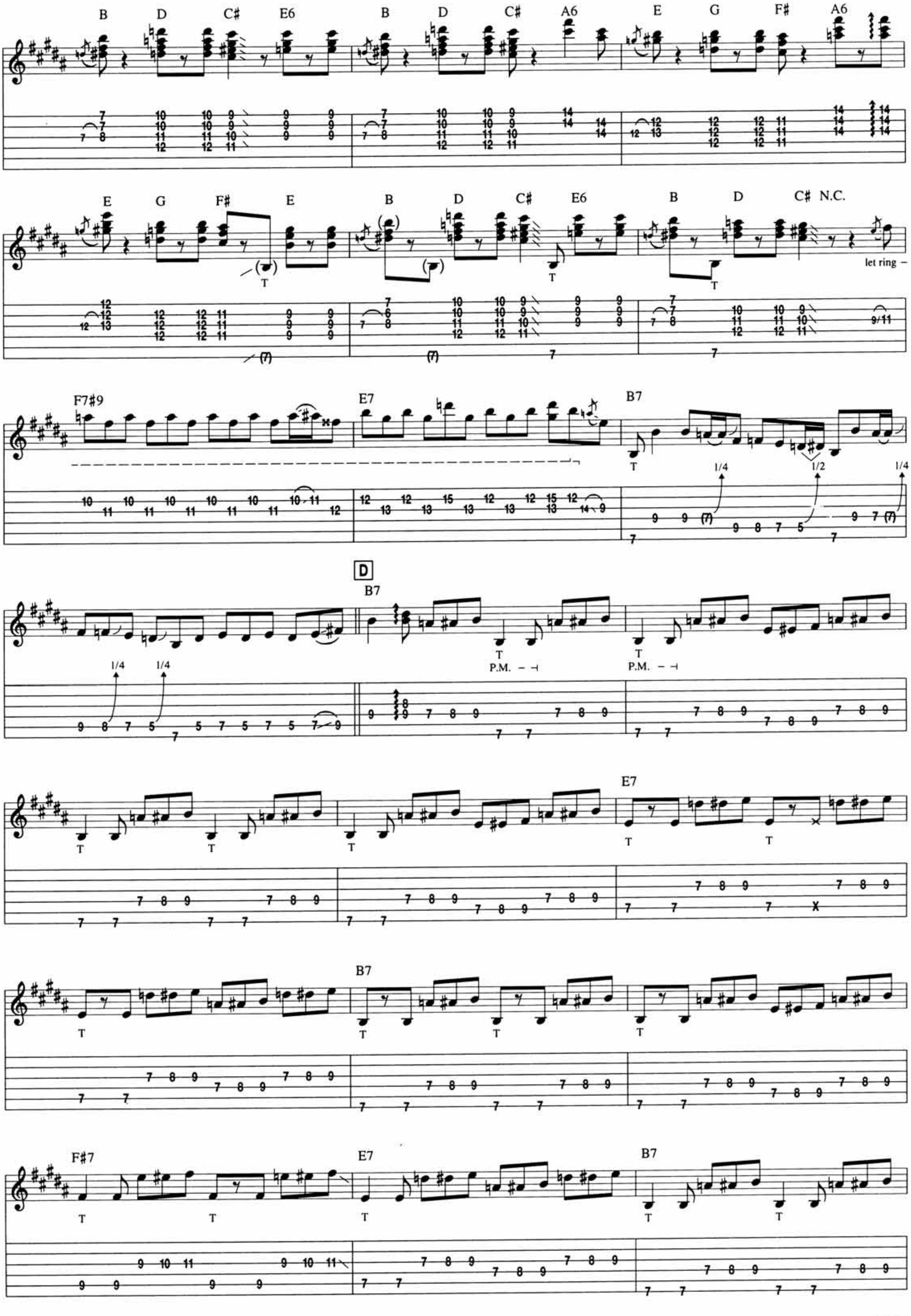
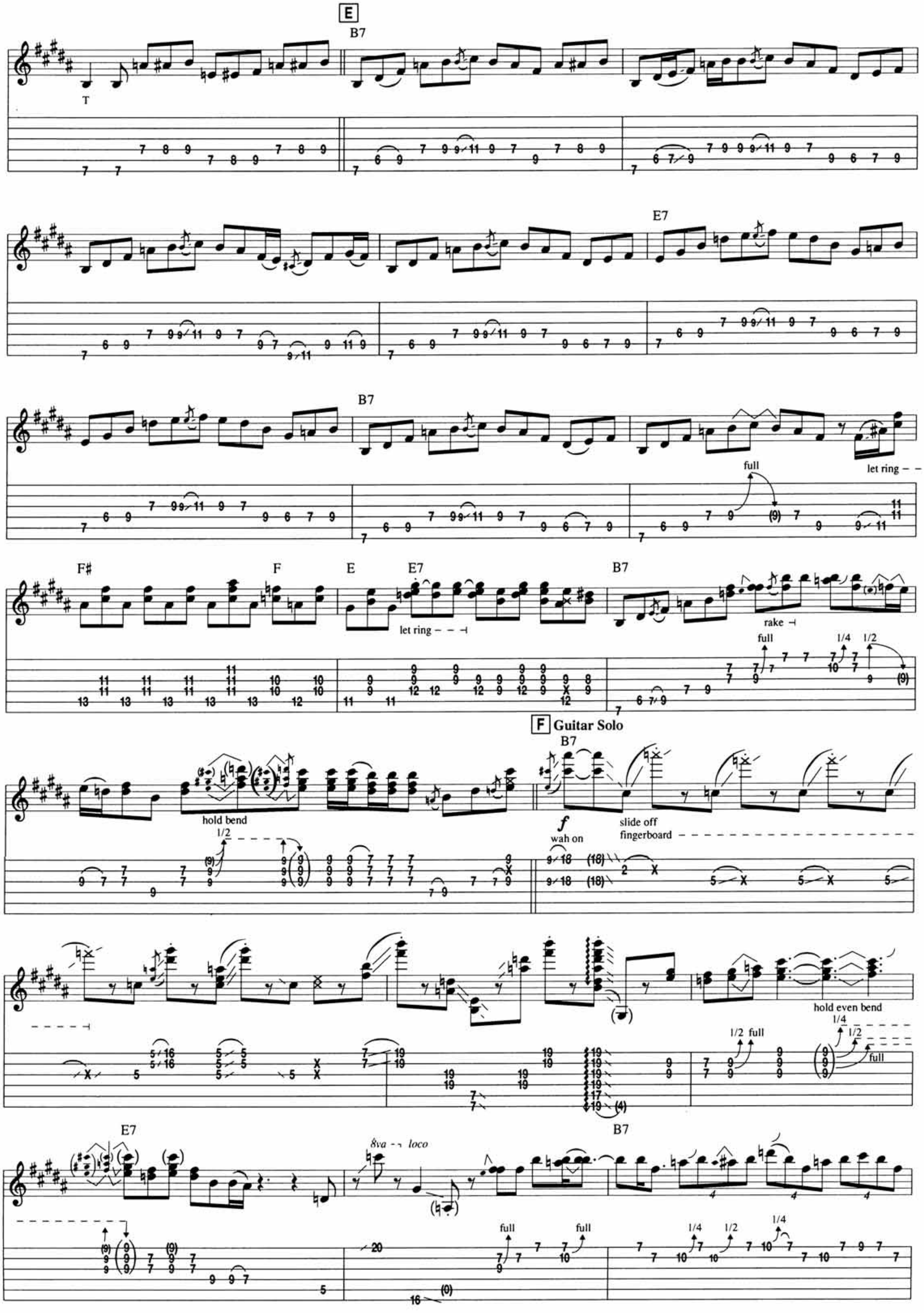
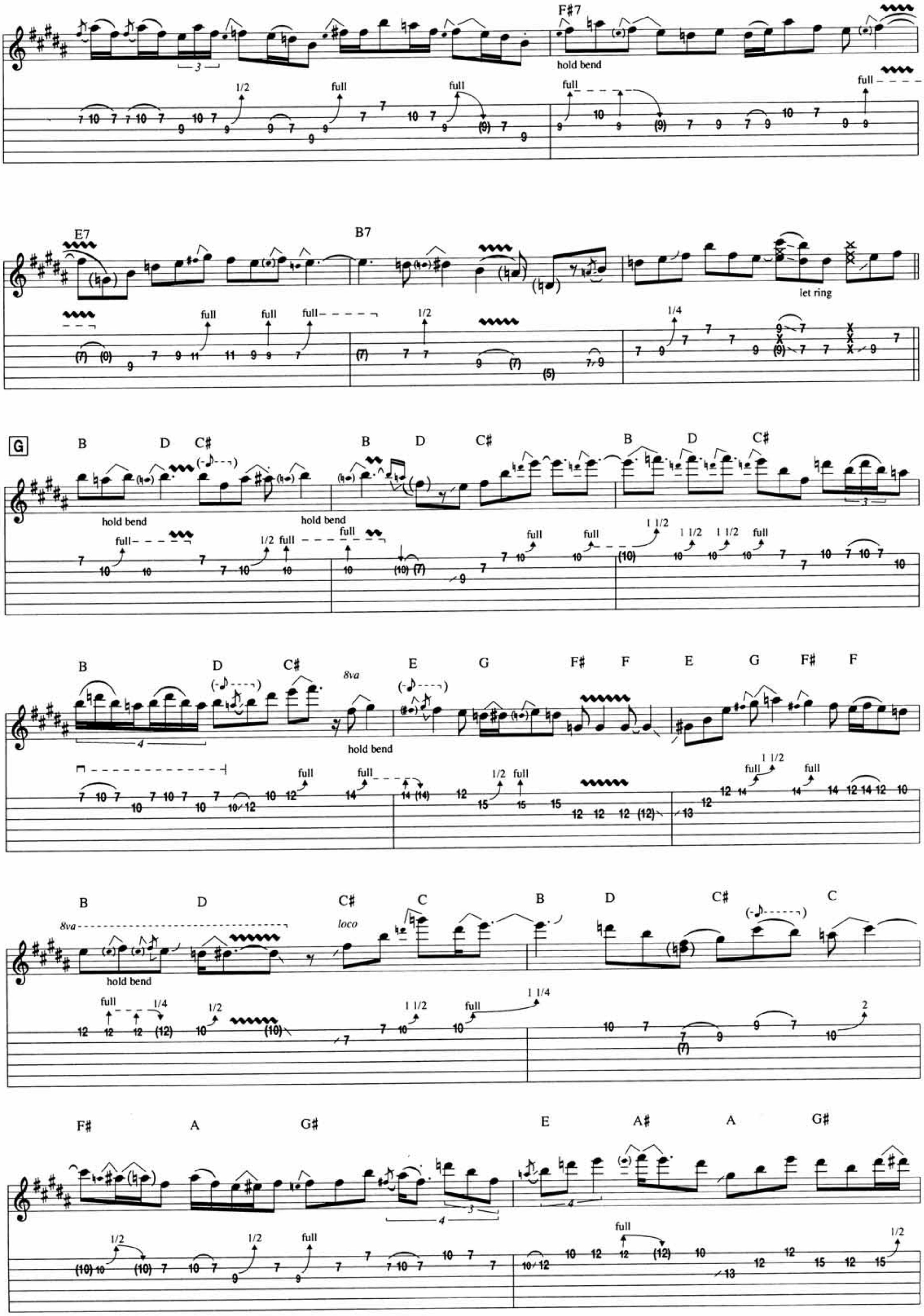
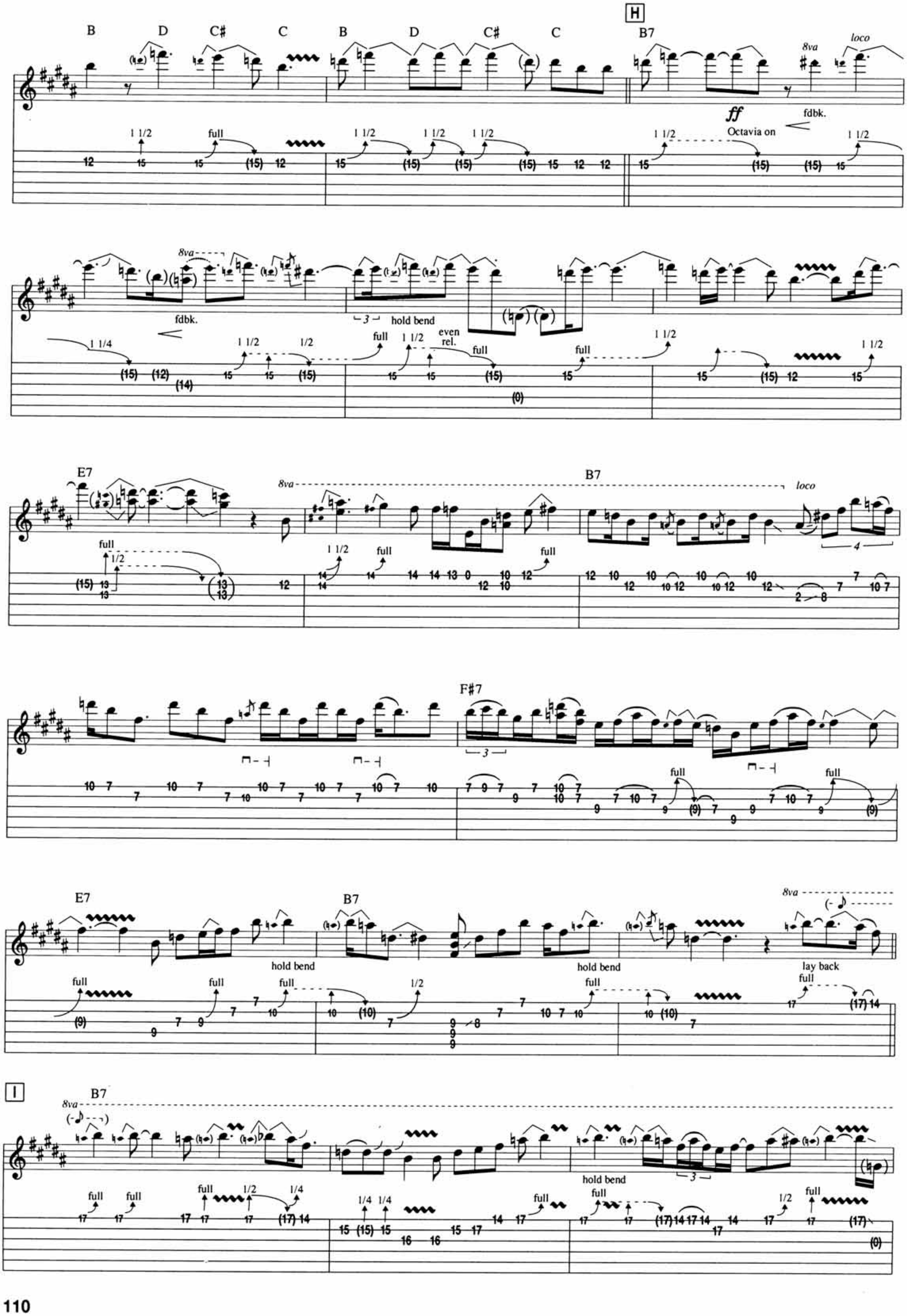
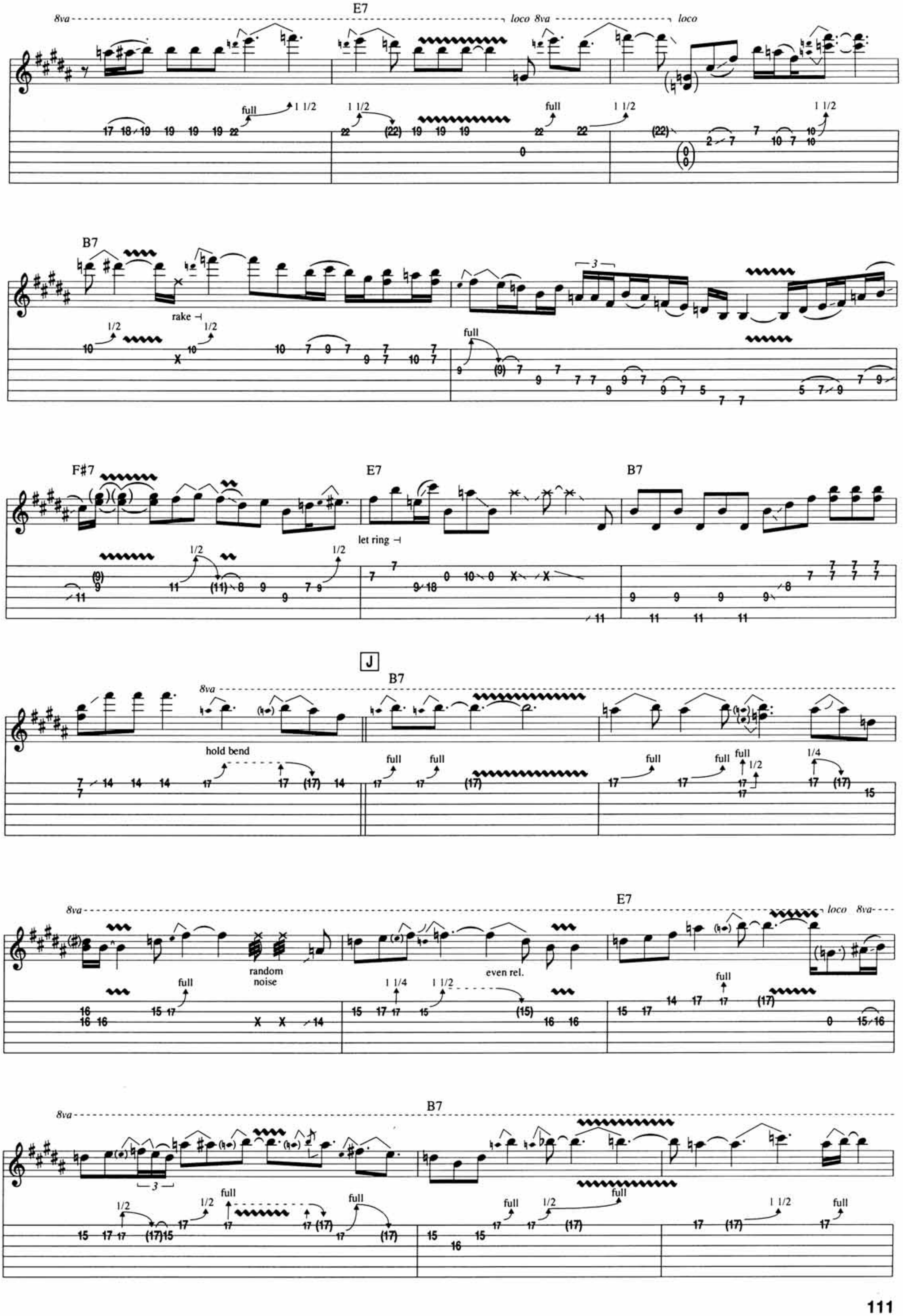
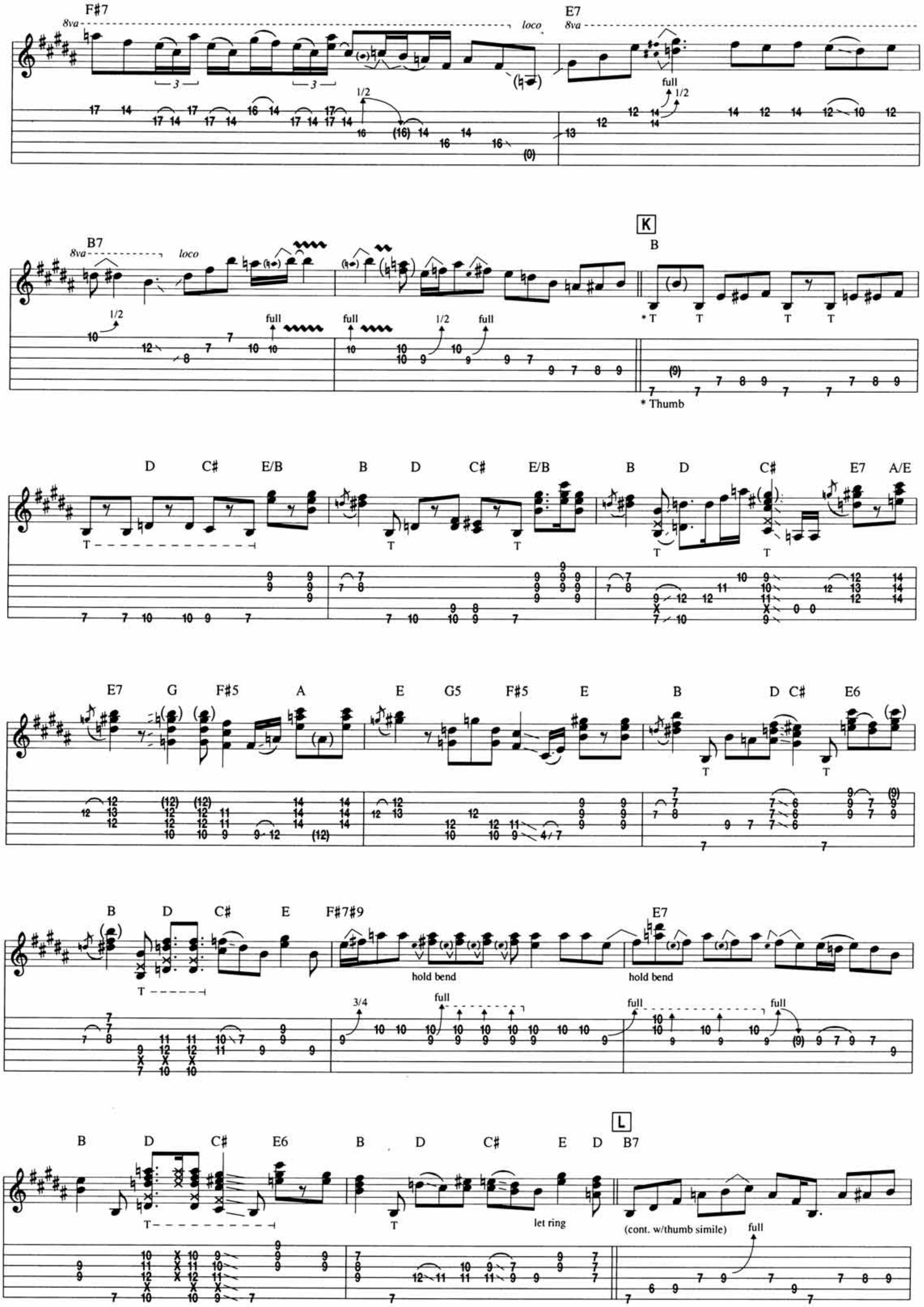

B D C# E6 B D C# A6 E G F# A6
E G F# E B D C# E6 B D C# N.C.
T
let ring
F7#9 E7 B7
1/4 1/2 1/4
D
B7
1/4 1/4
P.M.
E7
B7
F#7 E7 B7

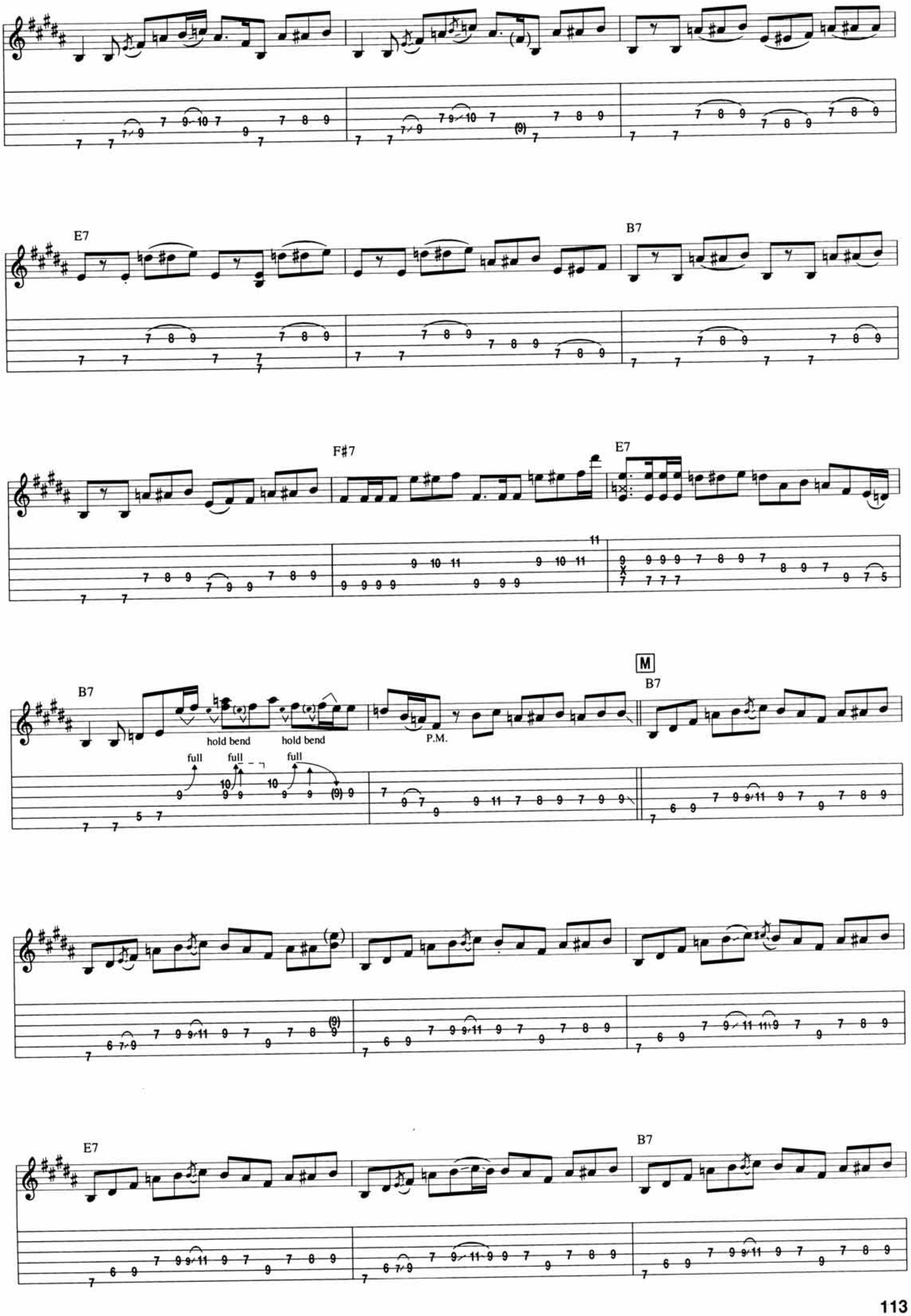

E
B7
T
E7
B7
full
let ring
F#
F
E
E7
let ring
B7
rake
full
1/4
1/2
hold bend
1/2
F Guitar Solo
B7
f
wah on
slide off fingerboard
1/2
full
hold even bend
1/4
1/2
full
E7
8va
loco
B7
full
full
1/4
1/2
1/4

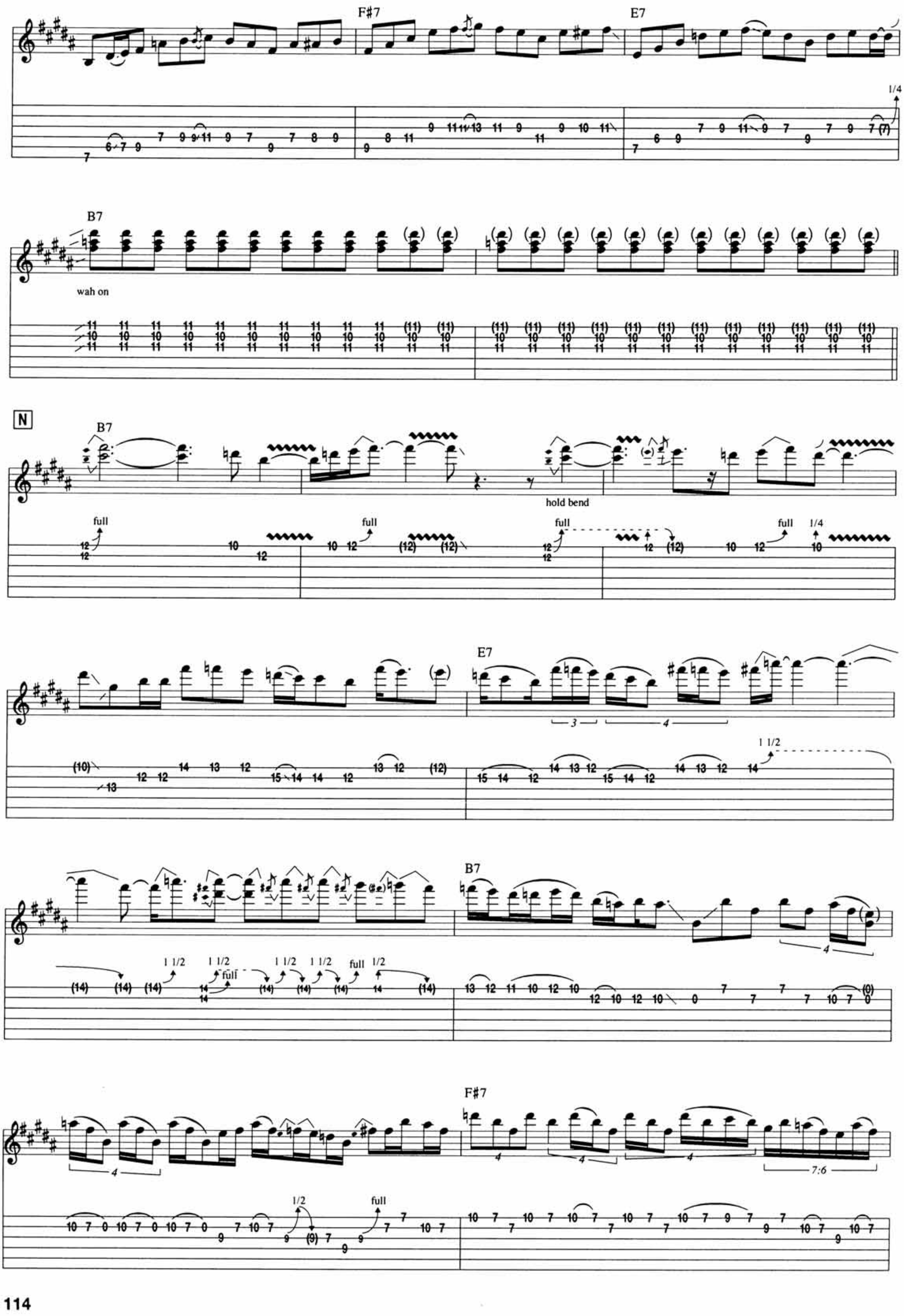

F#7
hold bend
E7
B7
let ring
G
B D C#
hold bend
hold bend
B D C#
B D C#
B D C#
8va
E G F# F
hold bend
E G F# F
B D
8va
hold bend
C# C
loco
B D C# C
F# A G#
E A# A G#

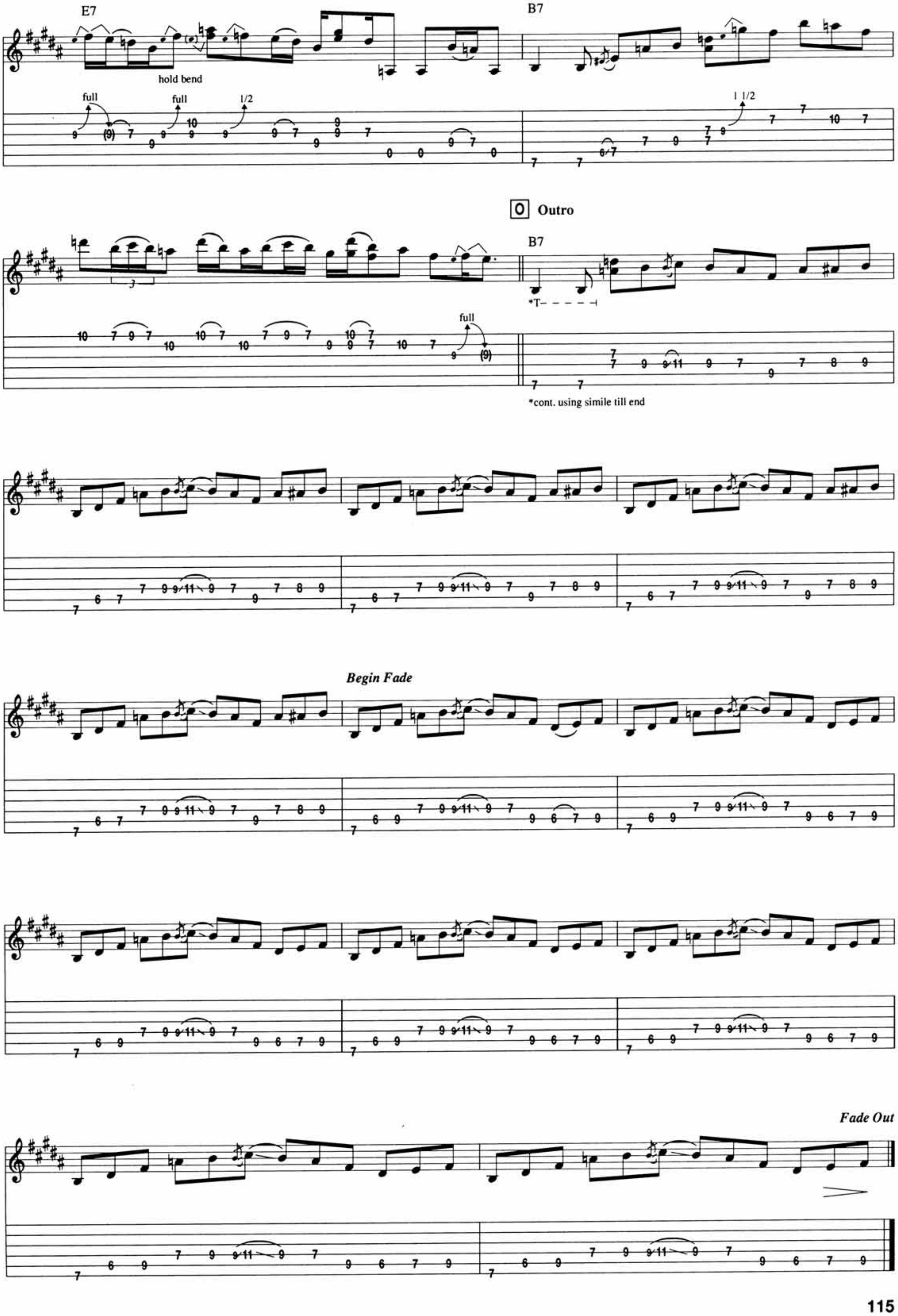

B
D
C#
C
B
D
C#
C
H
B7
8va
loco
ff
fdbk.
Octavia on
1 1/2
full
1 1/4
1/2
8va
fdbk.
3
hold bend
even rel.
E7
8va
B7
loco
4
F#7
3
E7
B7
hold bend
hold bend
8va
lay back
I
B7
8va
full
1/2
1/4
hold bend
3


8va
E7
loco 8va
loco
full
1 1/2
B7
rake
1/2
F#7
let ring
E7
B7
J
B7
hold bend
1/4
8va
E7
random noise
even rel.
1 1/4
loco 8va
8va
B7
3


F♯7
8va
loco
E7
8va
full
1/2
B7
8va
loco
K
B
full
1/2
* T
T
* Thumb
D
C♯
E/B
B
D
C♯
E/B
B
D
C♯
E7
A/E
E7
G
F♯5
A
E
G5
F♯5
E
B
D
C♯
E6
B
D
C♯
E
F♯7♯9
hold bend
E7
hold bend
3/4
full
B
D
C♯
E6
B
D
C♯
E
D
L
B7
let ring
(cont. w/thumb simile)
full


E7
B7
F#7
E7
B7
hold bend
hold bend
full
full
full
P.M.
M
B7
E7
B7


F#7
E7
1/4
B7
wah on
N
B7
full
hold bend
1/4
E7
1 1/2
full
B7
1/2
F#7
7:6


E7
hold bend
full
full
1/2
B7
1 1/2
O Outro
B7
full
*T
*cont. using simile till end
Begin Fade
Fade Out

Electric Church Red House

Words and Music by Jimi Hendrix

Tune Down 1 Step:

① = D ④ = C

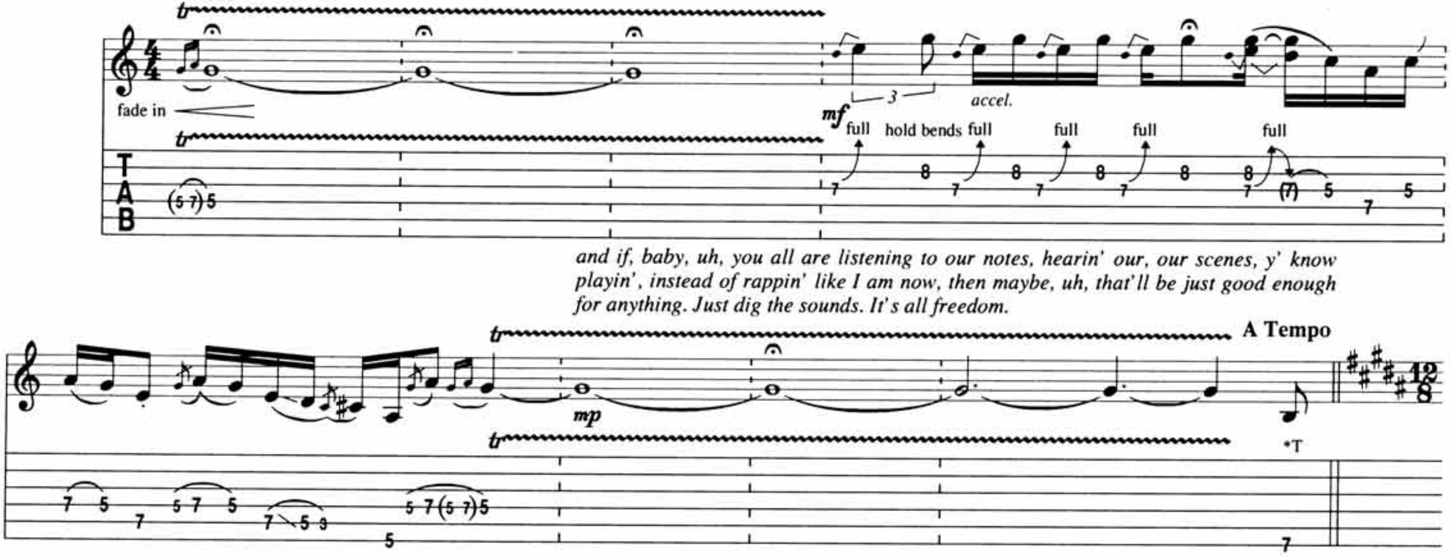
② = A ⑤ = G

③ = F ⑥ = D

Intro

Free Time ♩ = ca. 108

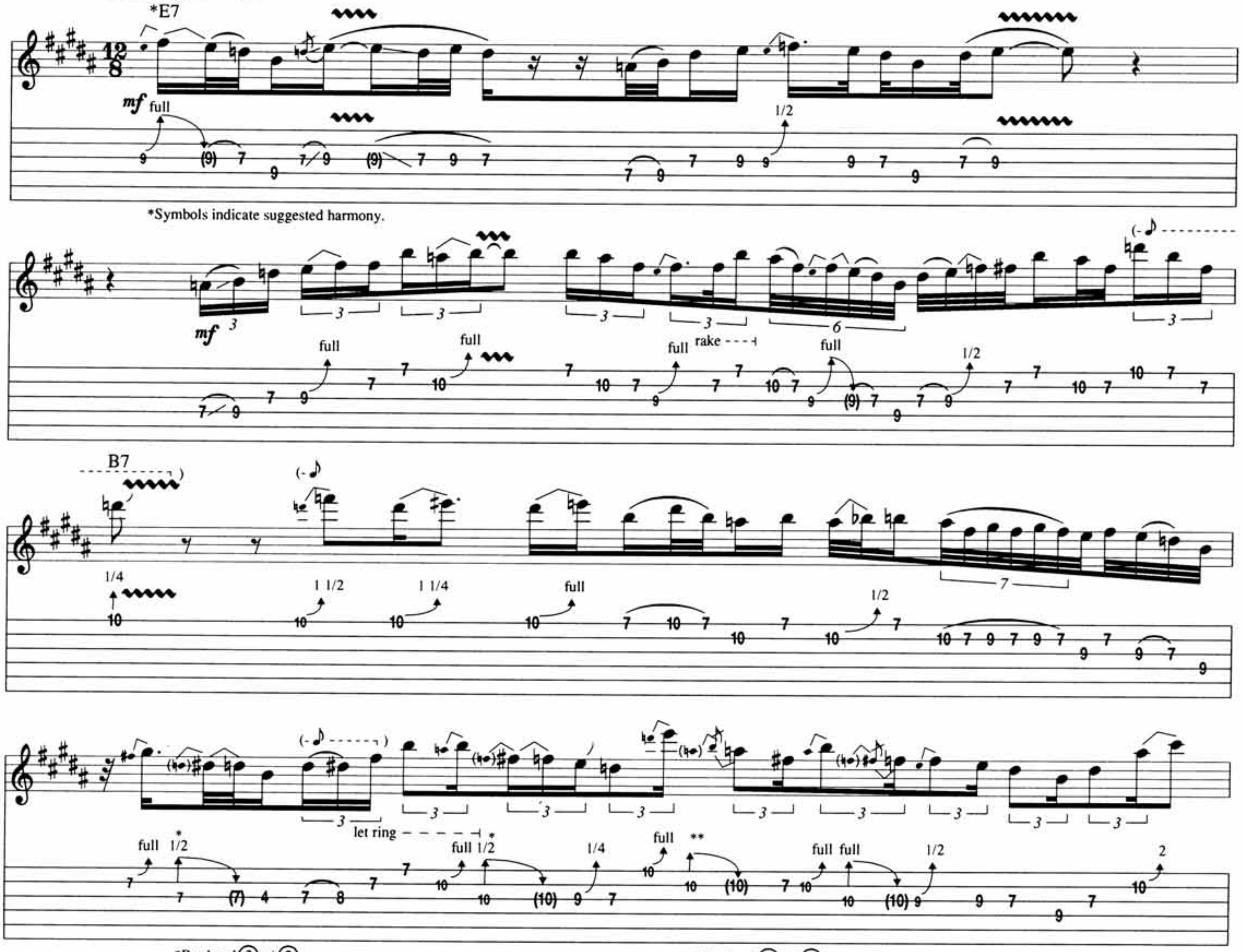
Spoken: Yeah! Yeah! Yeah, about this time we'd like to present you to the Electic Church. . .


N.C.
fade in
mf
full
hold bends
accel.
full
full
full
full
and if, baby, uh, you all are listening to our notes, hearin' our, our scenes, y' know playin', instead of rappin' like I am now, then maybe, uh, that'll be just good enough for anything. Just dig the sounds. It's all freedom.
mp
A Tempo
*T

*T = thumb

Intro Guitar Solo

Slow Blues ♩. = 49


*E7
mf
full
1/2
*Symbols indicate suggested harmony.
mf
full
full
full
rake
full
1/2
B7
1/4
1 1/2
1 1/4
full
1/2
full
1/2
let ring
full 1/2
1/4
full
full
full
1/2
2

*Pre-bend ③ w/ ②.

**Pre-bend ② w/ ①.

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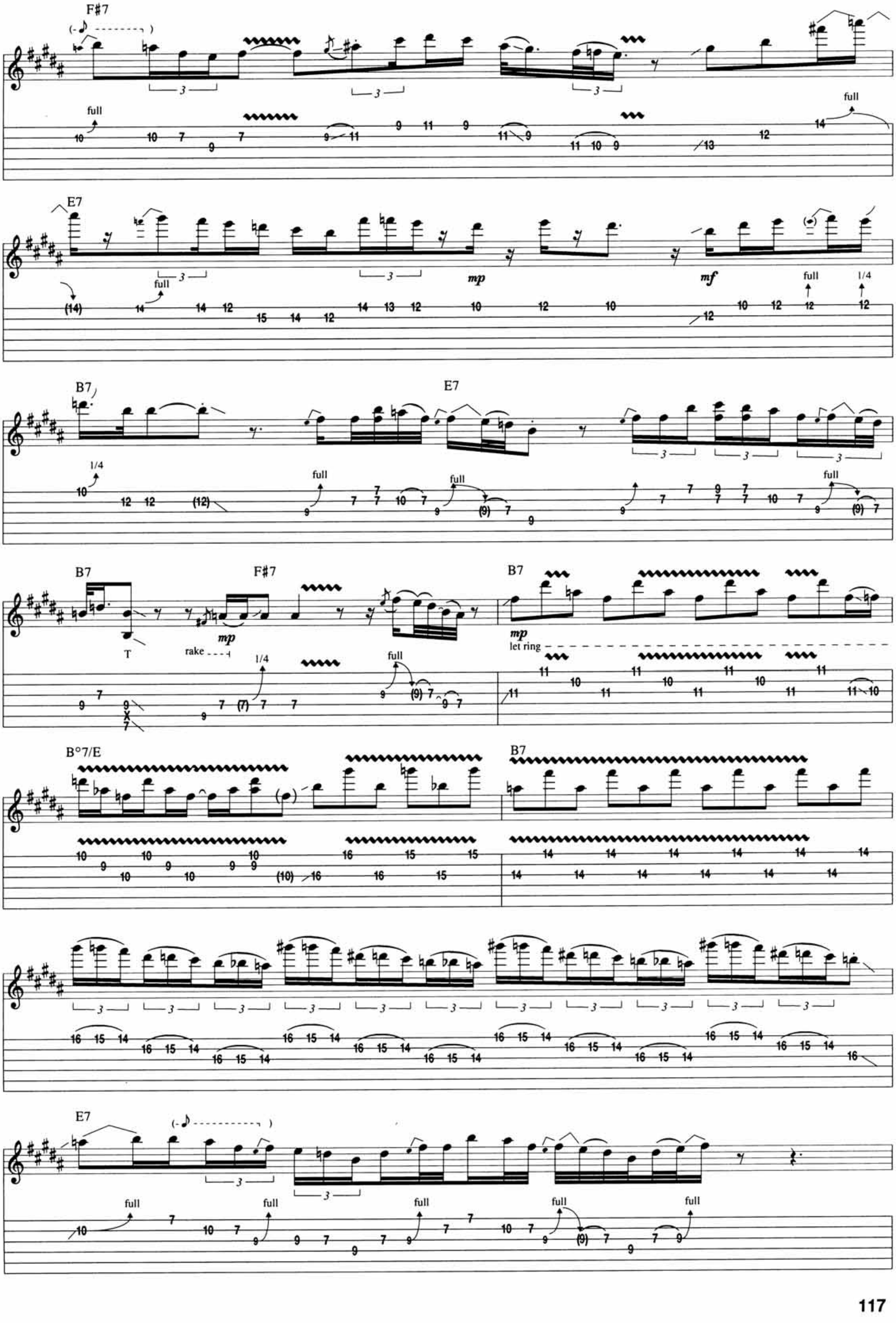
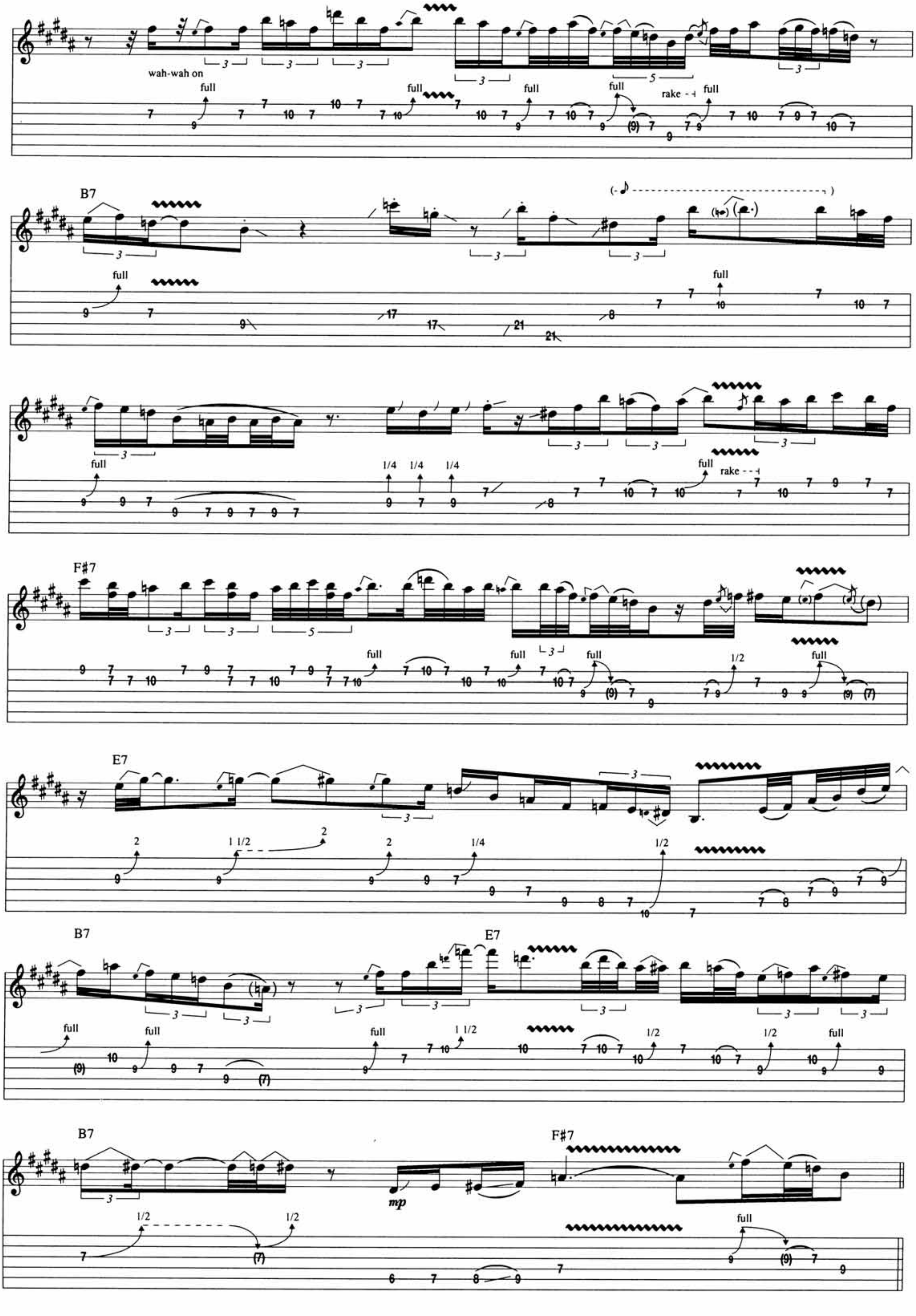
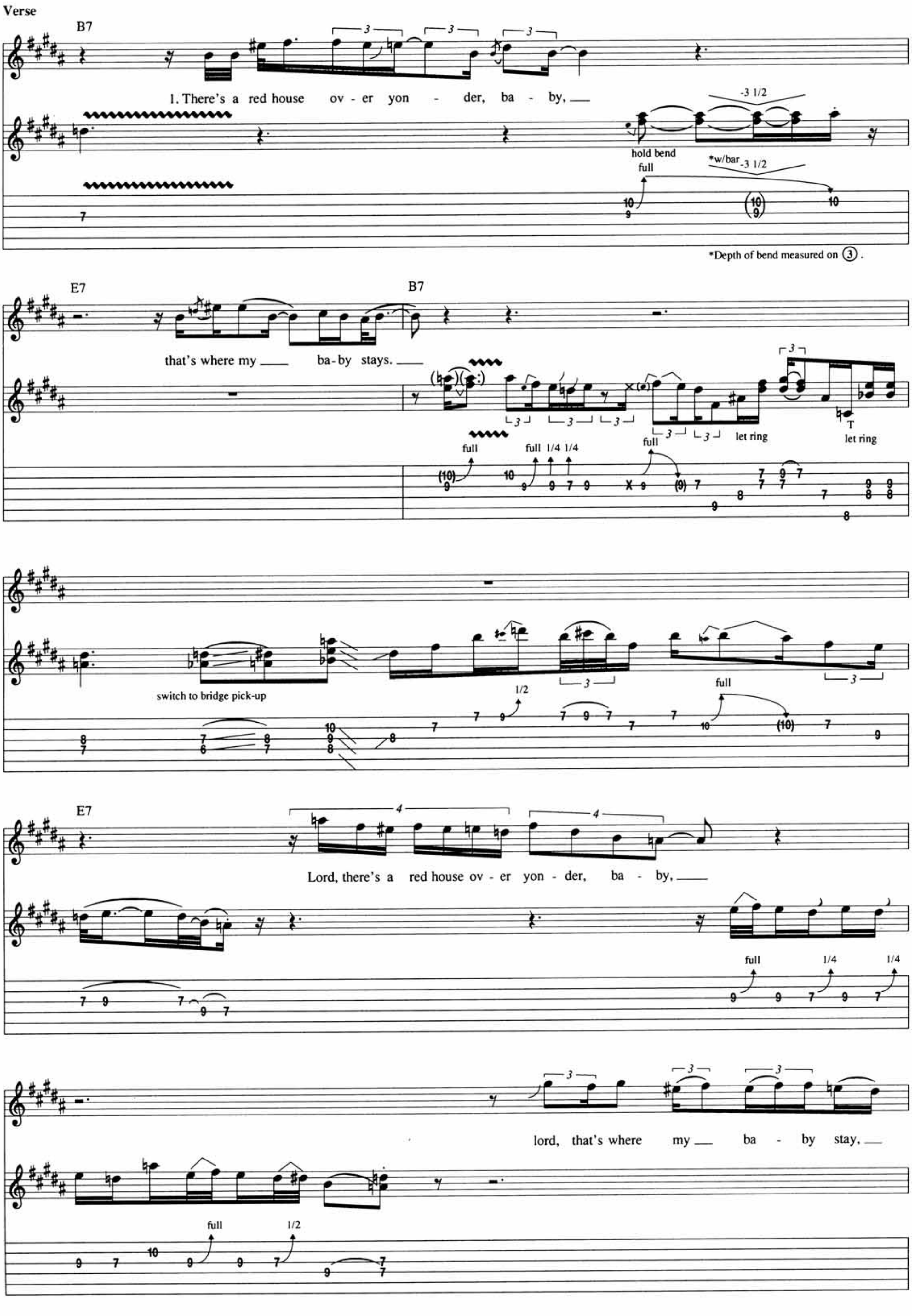
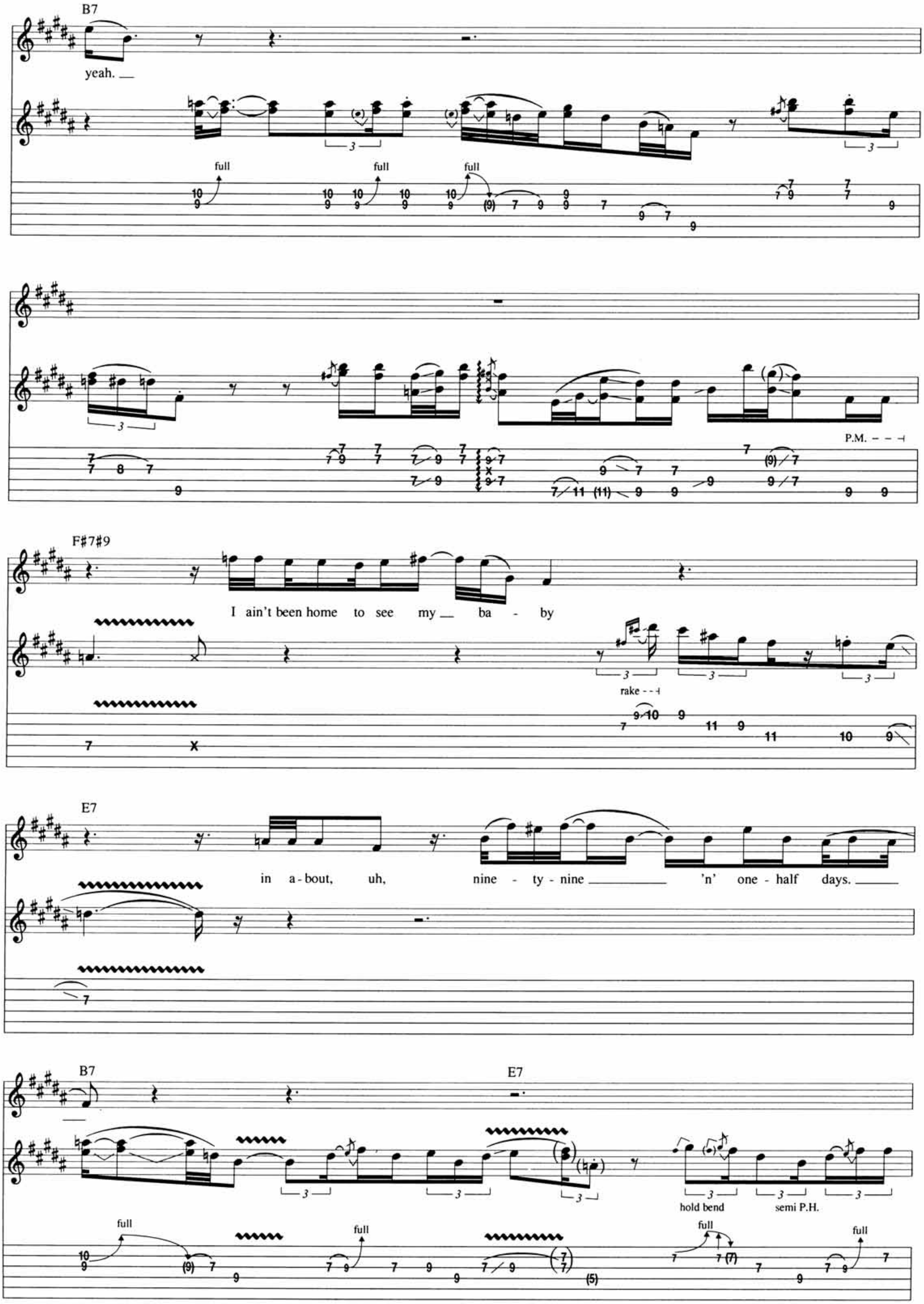
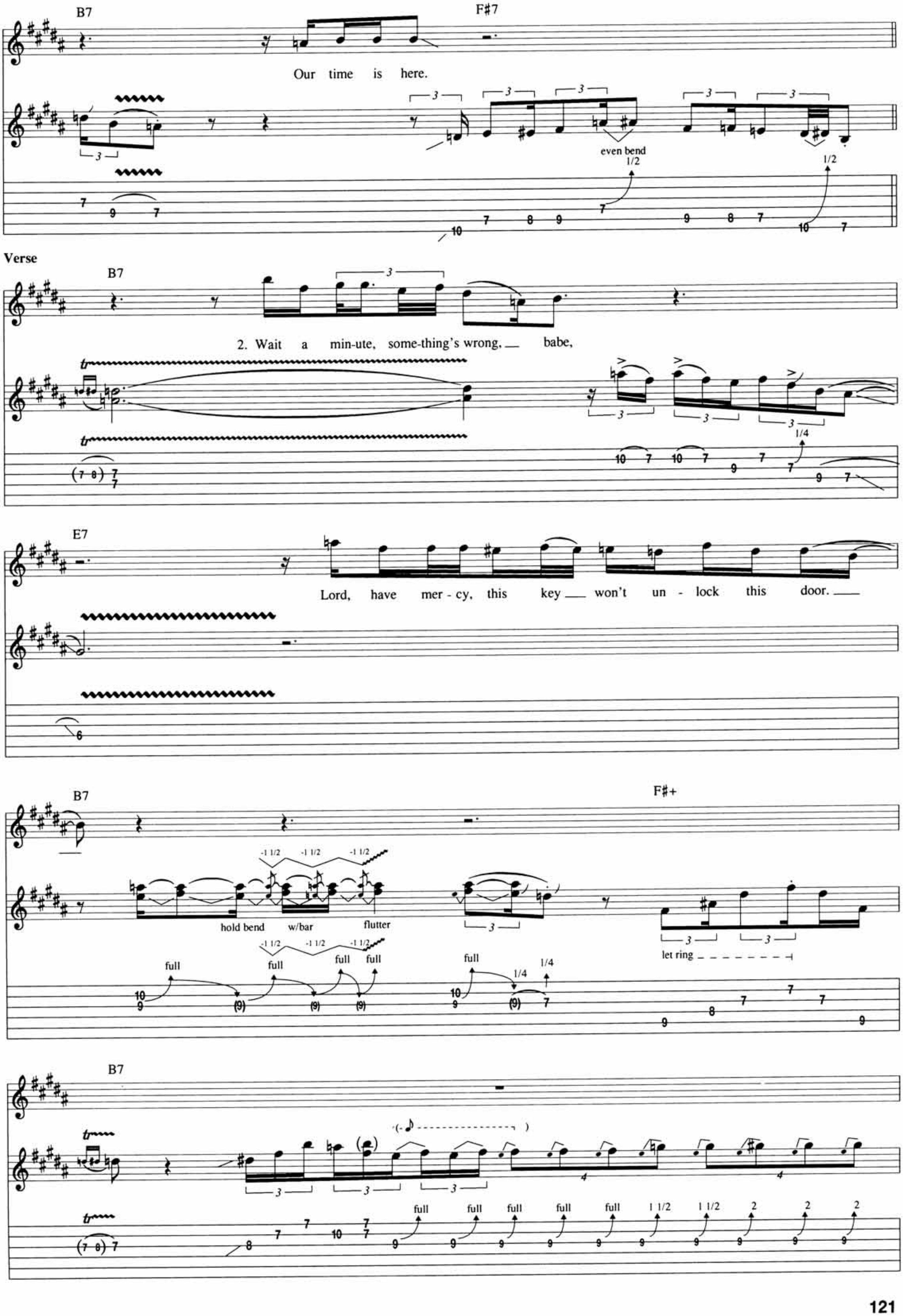

F#7
full
full
E7
full
mp
mf
full
1/4
B7
1/4
full
E7
full
full
B7
T
rake
F#7
mp
1/4
full
B7
mp
let ring
B°7/E
B7
E7
full
full
full
full
full

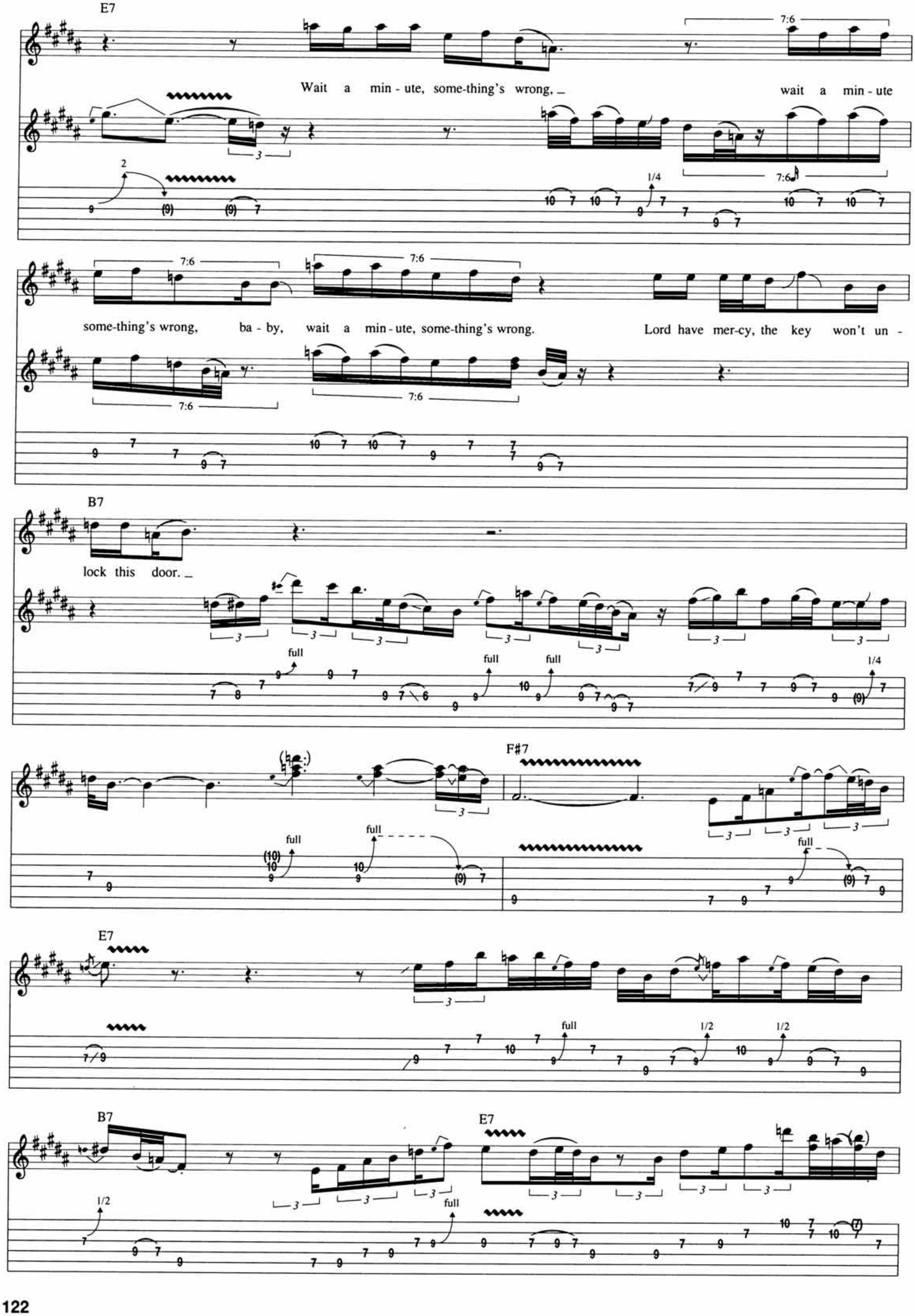

wah-wah on
full
rake
B7
F#7
E7
1/4
1/2
1 1/2
2
mp

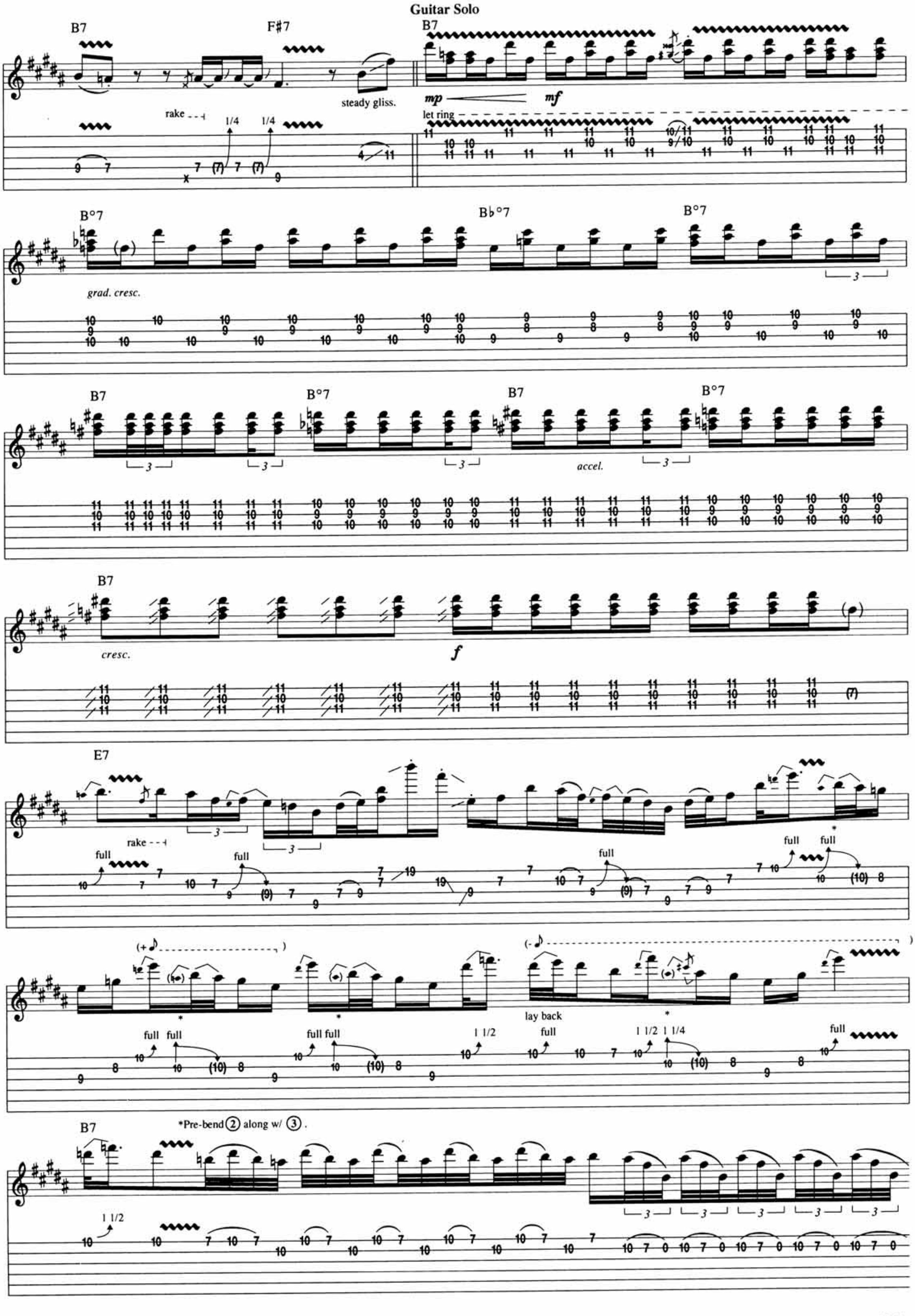

Verse
B7
1. There's a red house over yonder, baby,
hold bend
full
-3 1/2
*w/bar -3 1/2
E7
B7
that's where my baby stays.
full
full 1/4 1/4
full
let ring
T
let ring
switch to bridge pick-up
1/2
full
E7
Lord, there's a red house over yonder, baby,
full 1/4 1/4
lord, that's where my baby stay,
full 1/2

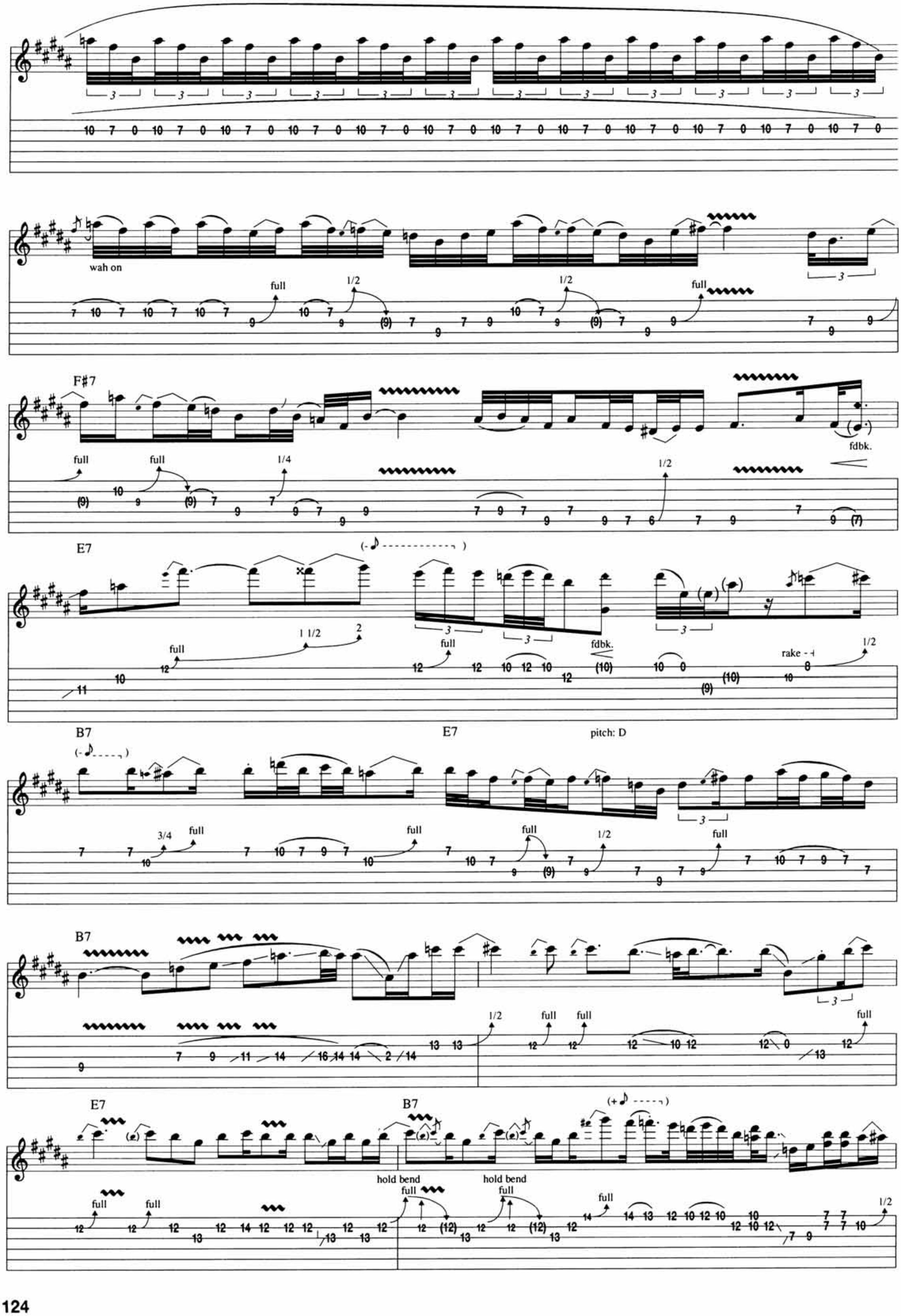
*Depth of bend measured on ③.

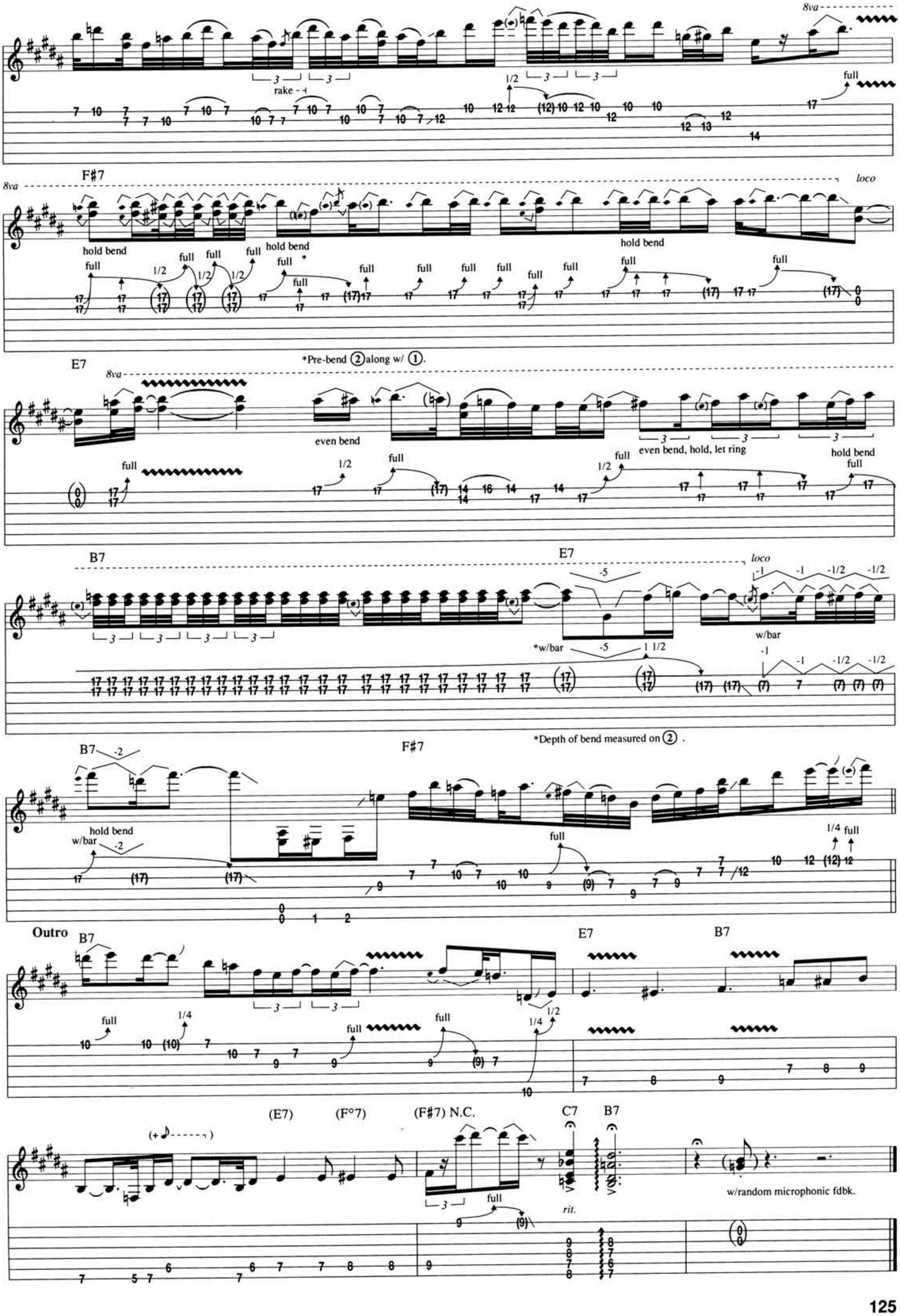

B7
yeah.
full
full
full
P.M.
F#7#9
I ain't been home to see my ba - by
rake
E7
in a-bout, uh, nine - ty - nine 'n' one - half days.
B7
E7
full
full
hold bend
semi P.H.
full
full


B7
F#7
Our time is here.
even bend
1/2
1/2
Verse
B7
2. Wait a min-ute, some-thing's wrong, babe,
tr
1/4
E7
Lord, have mer-cy, this key won't un-lock this door.
B7
F#+
-1 1/2
hold bend w/bar
flutter
full
1/4
let ring
B7
tr
full
1 1/2
2


E7
Wait a min - ute, some-thing's wrong, wait a min - ute
some-thing's wrong, ba - by, wait a min - ute, some-thing's wrong. Lord have mer-cy, the key won't un -
B7
lock this door.
F#7
E7
B7
E7
7:6
full
1/4
1/2
2


Guitar Solo
B7
F#7
rake
1/4
1/4
steady gliss.
B7
mp
mf
let ring
B°7
grad. cresc.
B♭°7
B°7
B7
B°7
B7
accel.
B°7
B7
cresc.
f
E7
rake
full
full
full
full
full
full full
full full
1 1/2
lay back
full
1 1/2 1 1/4
full
B7
*Pre-bend ② along w/ ③.
1 1/2


wah on
F#7
fdbk.
E7
rake
B7
E7
pitch: D
B7
E7
B7
hold bend
hold bend


8va
rake
1/2
full
F#7
loco
hold bend
E7
even bend
even bend, hold, let ring
B7
w/bar
Outro
(E7)
(F°7)
(F#7) N.C.
C7
rit.
w/random microphonic fdbk.

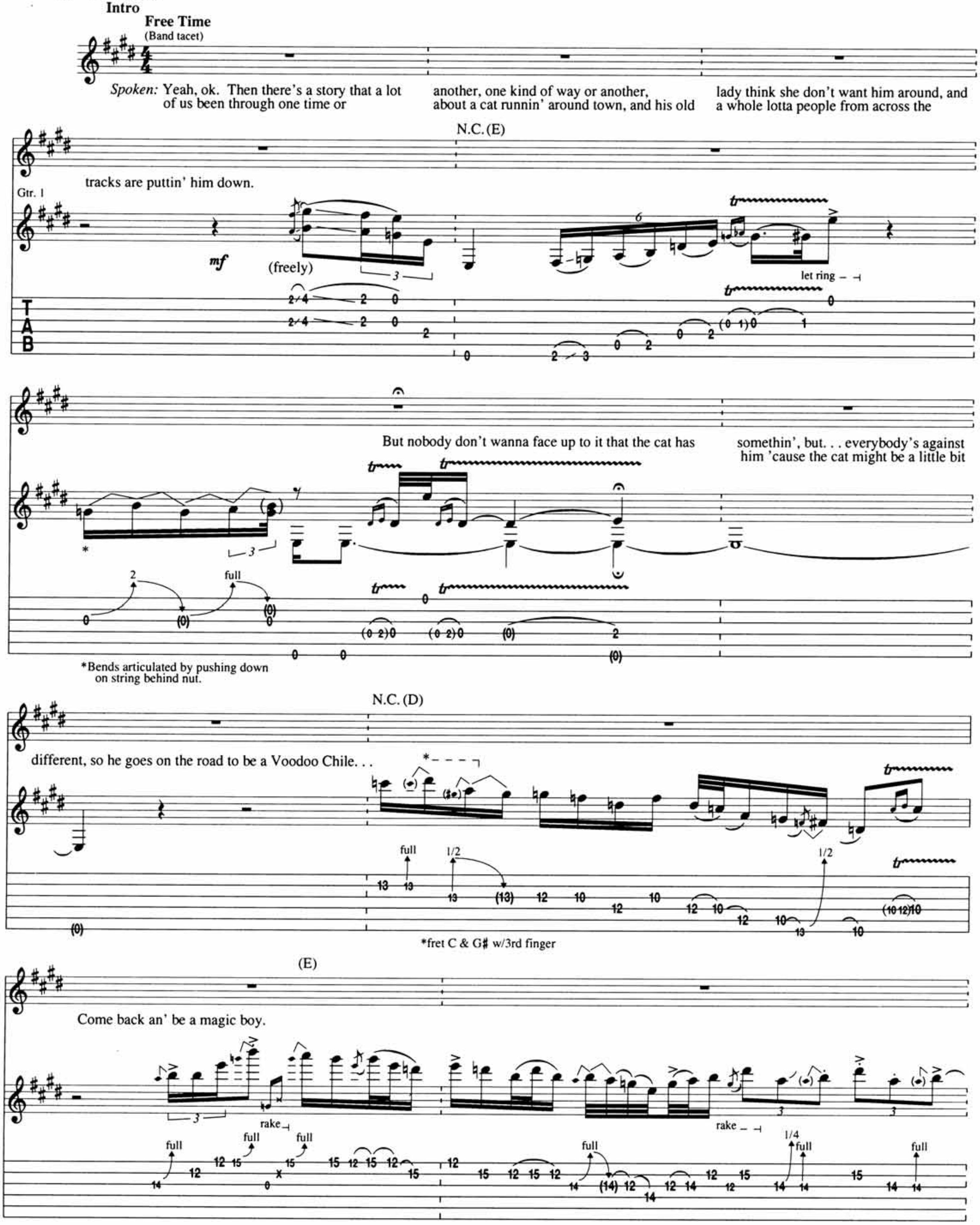
*Pre-bend ② along w/ ①.

*Depth of bend measured on ②.

Hear My Train A Comin' (Electric)

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭


Intro
Free Time
(Band tacet)
Spoken: Yeah, ok. Then there's a story that a lot of us been through one time or another, one kind of way or another, about a cat runnin' around town, and his old lady think she don't want him around, and a whole lotta people from across the tracks are puttin' him down.
N.C. (E)
Gtr. 1
mf
(freely)
let ring
But nobody don't wanna face up to it that the cat has somethin', but. . . everybody's against him 'cause the cat might be a little bit different, so he goes on the road to be a Voodoo Chile. . .
full
*Bends articulated by pushing down on string behind nut.
N.C. (D)
1/2
*fret C & G♯ w/3rd finger
(E)
Come back an' be a magic boy.
rake
1/4

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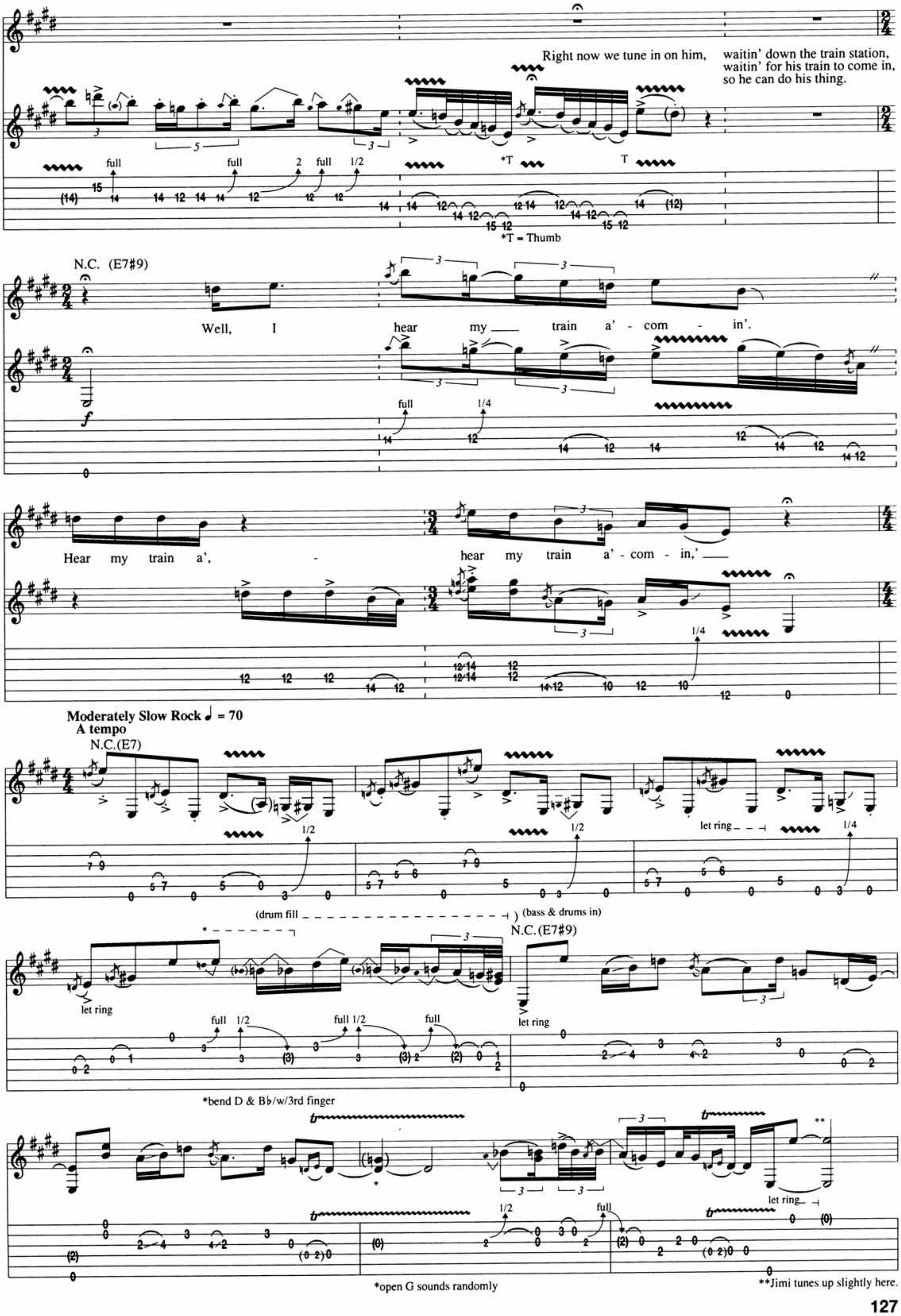
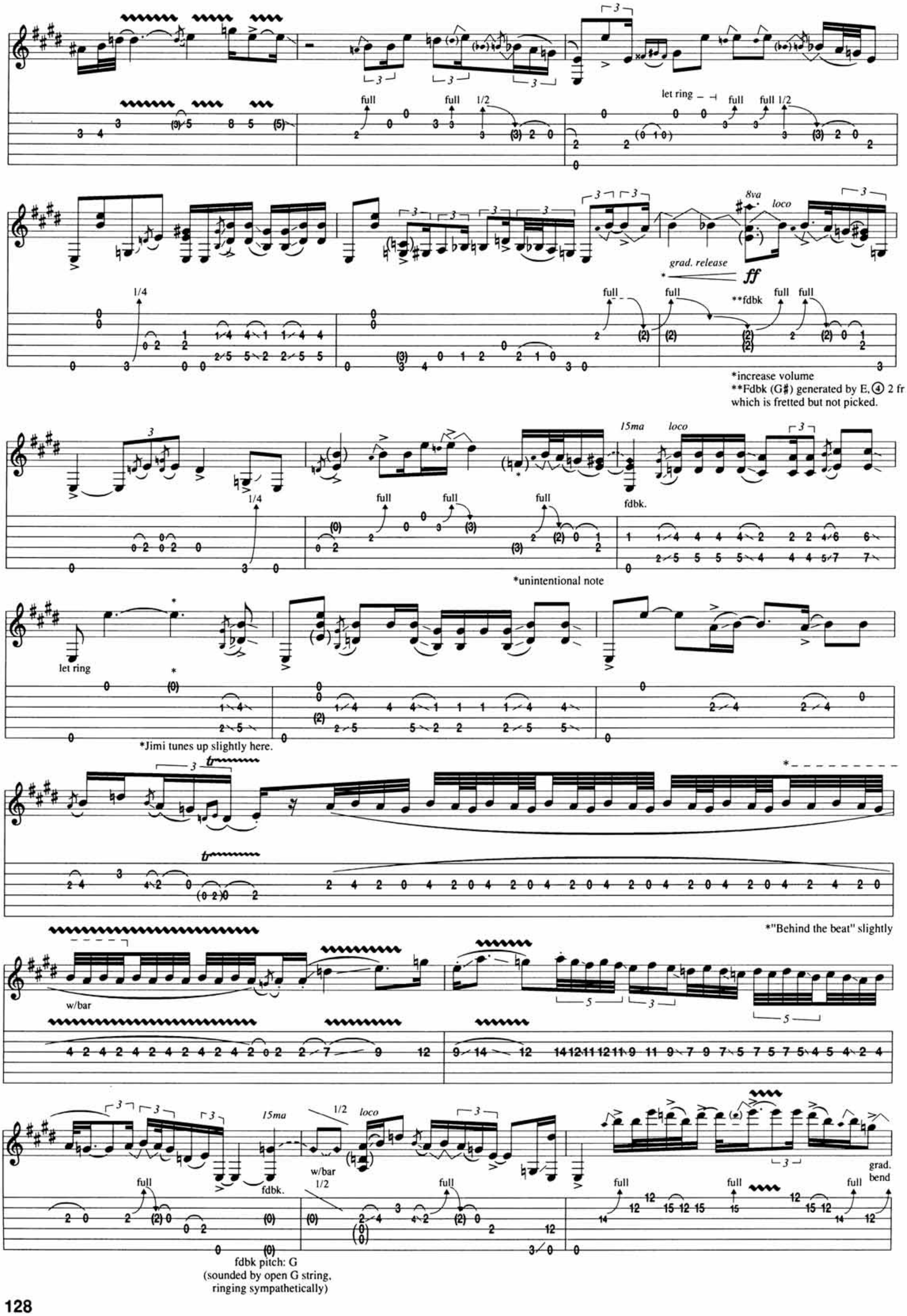

Right now we tune in on him, waitin' down the train station, waitin' for his train to come in, so he can do his thing.
full
2
1/2
*T
T
*T = Thumb
N.C. (E7#9)
Well, I hear my train a'-com-in'.
f
1/4
Hear my train a', - hear my train a'-com-in,'
Moderately Slow Rock ♩ = 70
A tempo
N.C.(E7)
let ring
(drum fill
(bass & drums in)
N.C.(E7#9)
*bend D & B♭/w/3rd finger
tr
*open G sounds randomly
**Jimi tunes up slightly here.


full
1/2
let ring
1/4
8va
loco
grad. release
ff
**fdbk
15ma
fdbk.
tr
w/bar
fdbk.
1/2
grad. bend

*increase volume

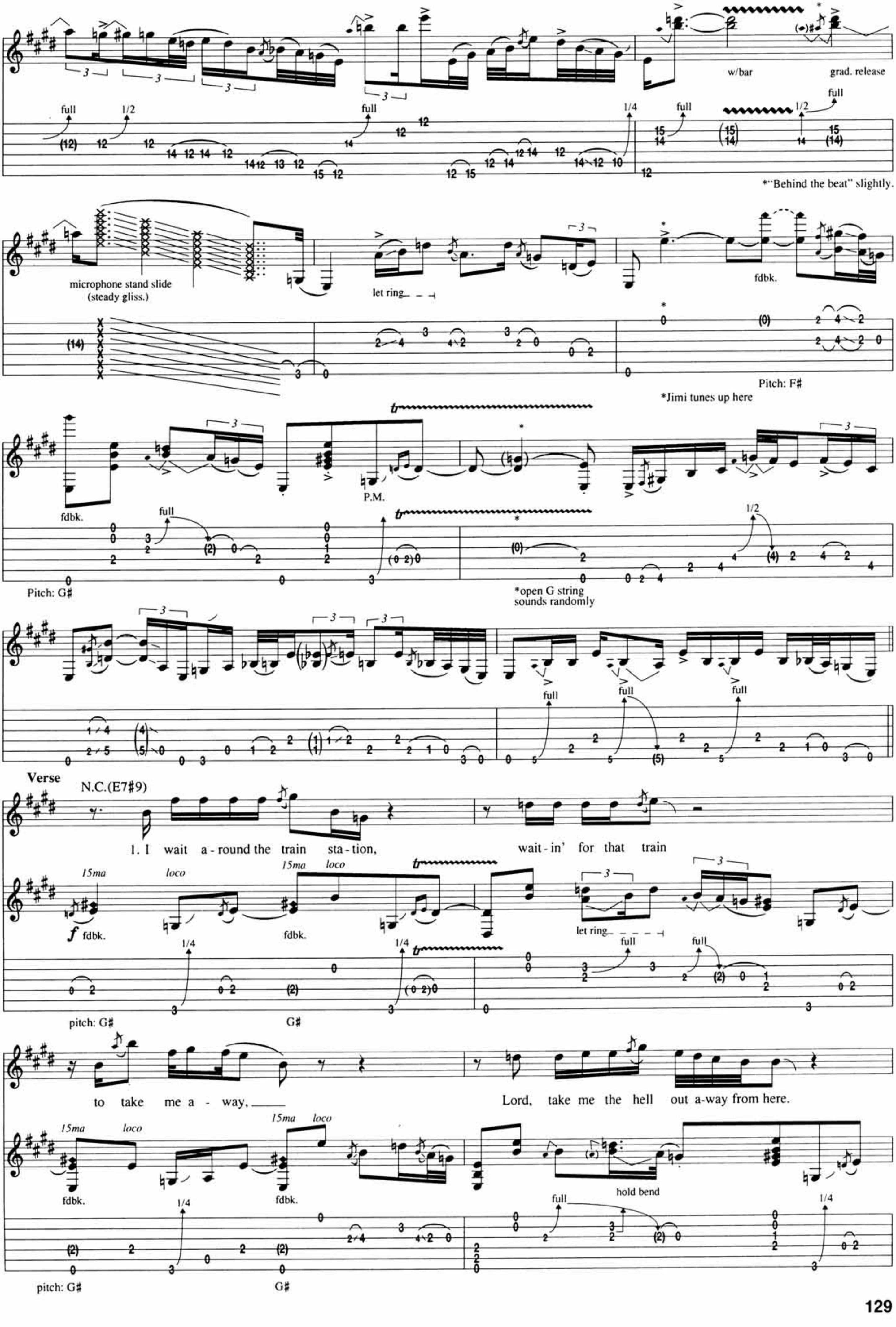
**Fdbk (G♯) generated by E, ④ 2 fr which is fretted but not picked.

*unintentional note

*Jimi tunes up slightly here.

*"Behind the beat" slightly

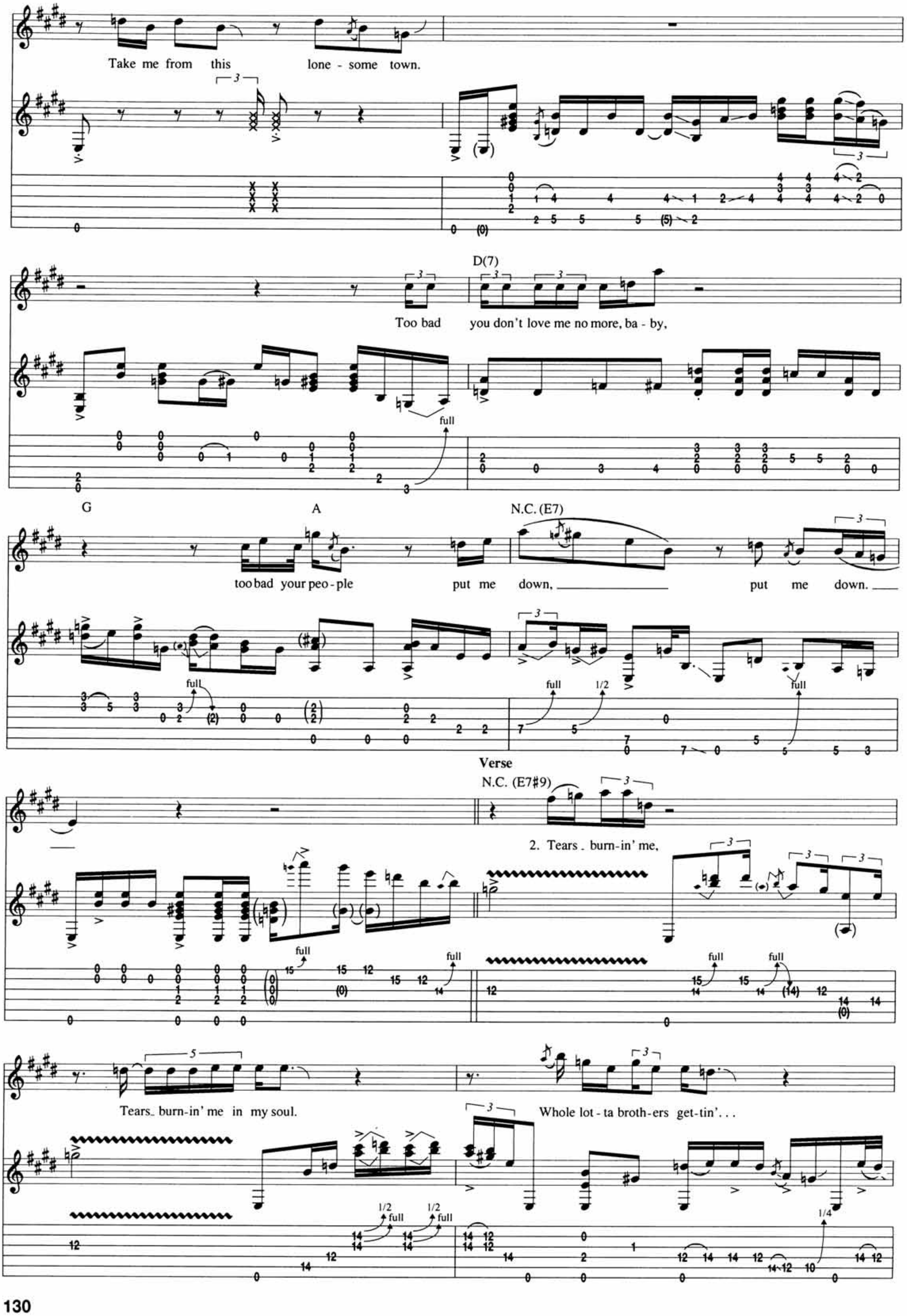
fdbk pitch: G
(sounded by open G string,
ringing sympathetically)

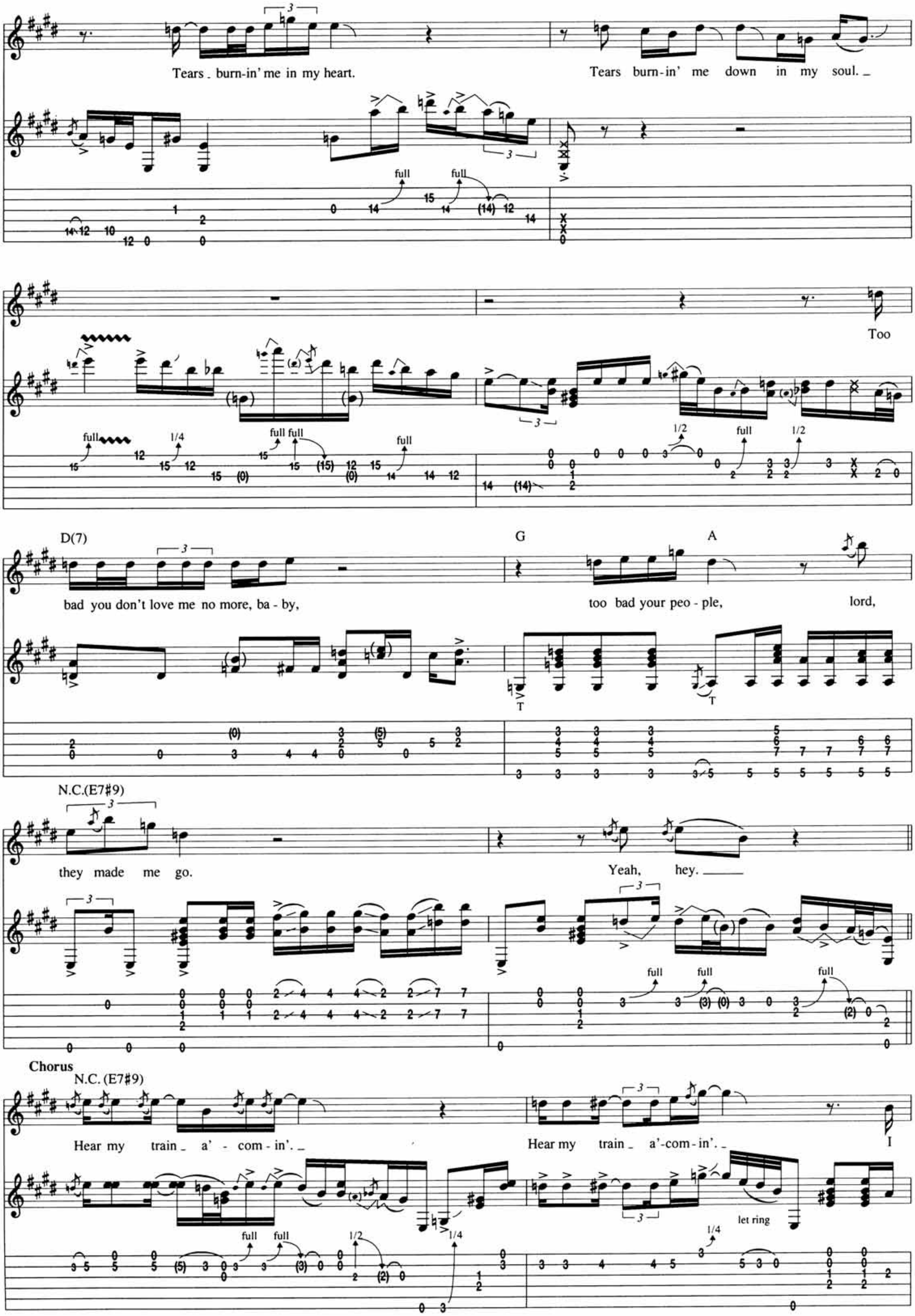

w/bar
grad. release
full
1/2
1/4
microphone stand slide
(steady gliss.)
let ring
fdbk.
Pitch: F#
Pitch: G#
P.M.
Verse
N.C.(E7#9)
1. I wait a-round the train sta-tion,
wait-in' for that train
to take me a-way,
Lord, take me the hell out a-way from here.
15ma
loco
f
pitch: G#
G#
hold bend

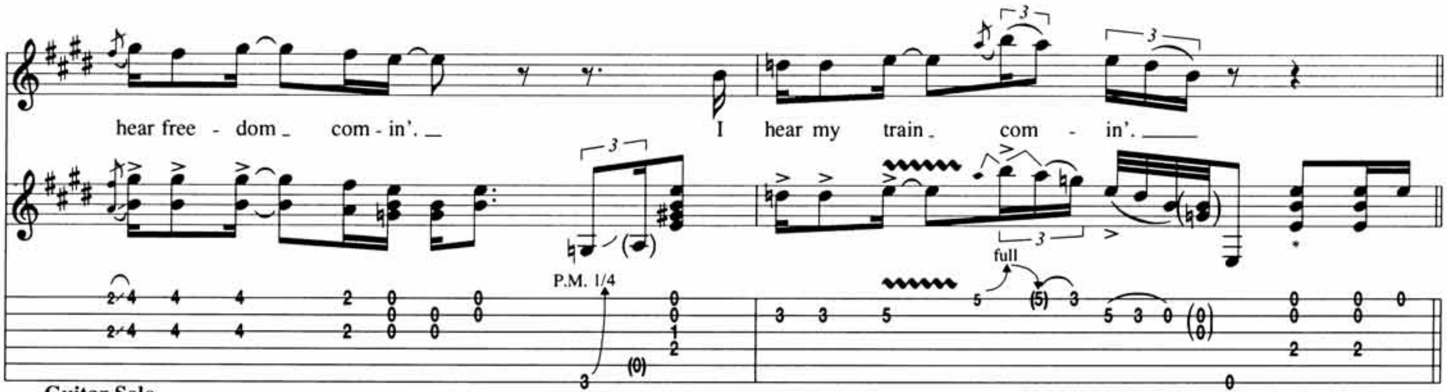
*"Behind the beat" slightly.

*Jimi tunes up here

*open G string sounds randomly

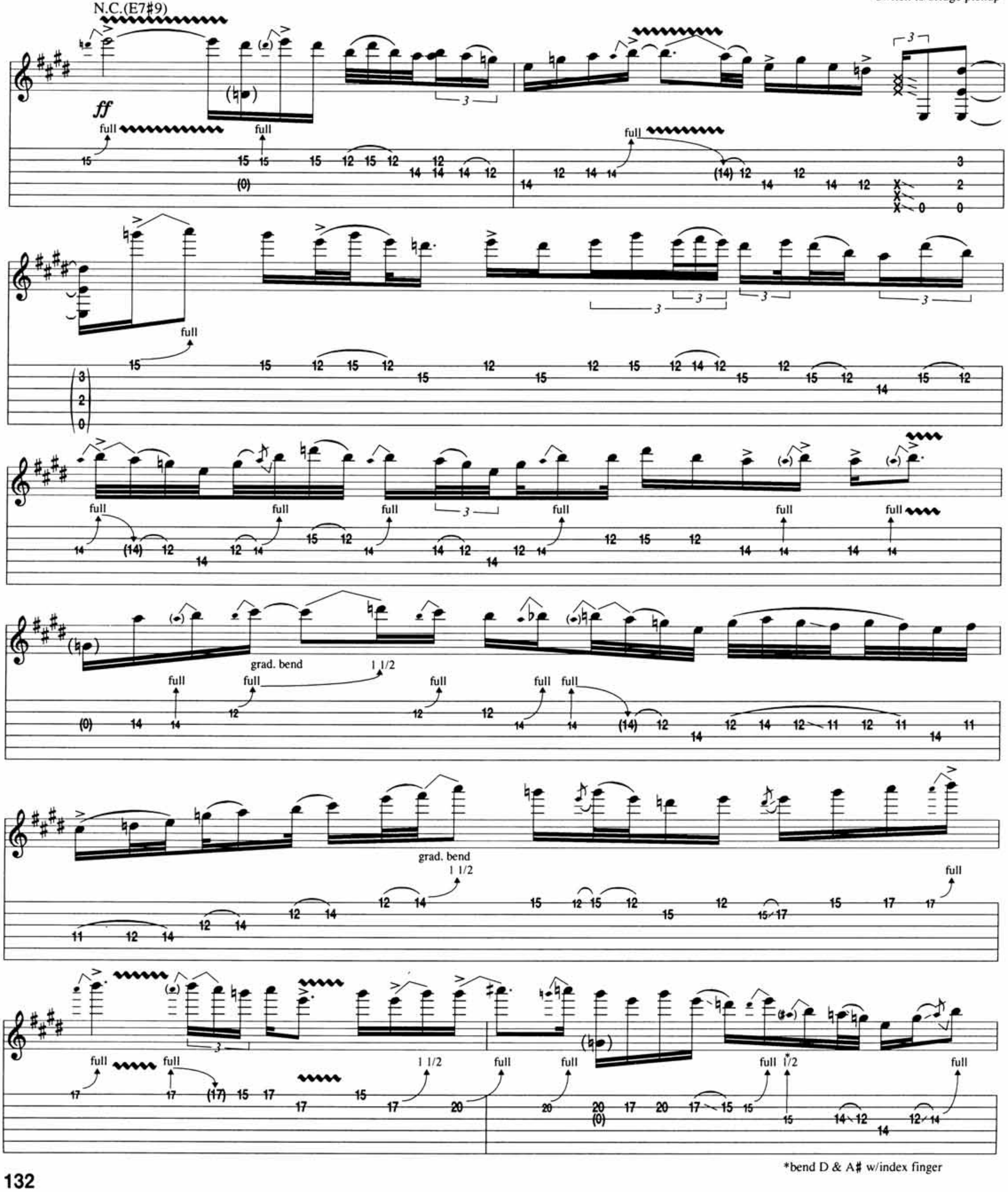

Take me from this lone - some town.
D(7)
Too bad you don't love me no more, ba - by,
G
A
N.C. (E7)
too bad your peo - ple put me down, put me down.
Verse
N.C. (E7♯9)
2. Tears burn-in' me,
Tears burn-in' me in my soul.
Whole lot - ta broth-ers get-tin'...
full
1/2
1/4


Tears burn-in' me in my heart.
Tears burn-in' me down in my soul.
Too
D(7)
bad you don't love me no more, ba - by,
G
A
too bad your peo - ple, lord,
N.C.(E7#9)
they made me go.
Yeah, hey.
Chorus
N.C. (E7#9)
Hear my train a' - com - in'.
Hear my train a'-com - in'.
I
full
1/4
1/2
let ring
T

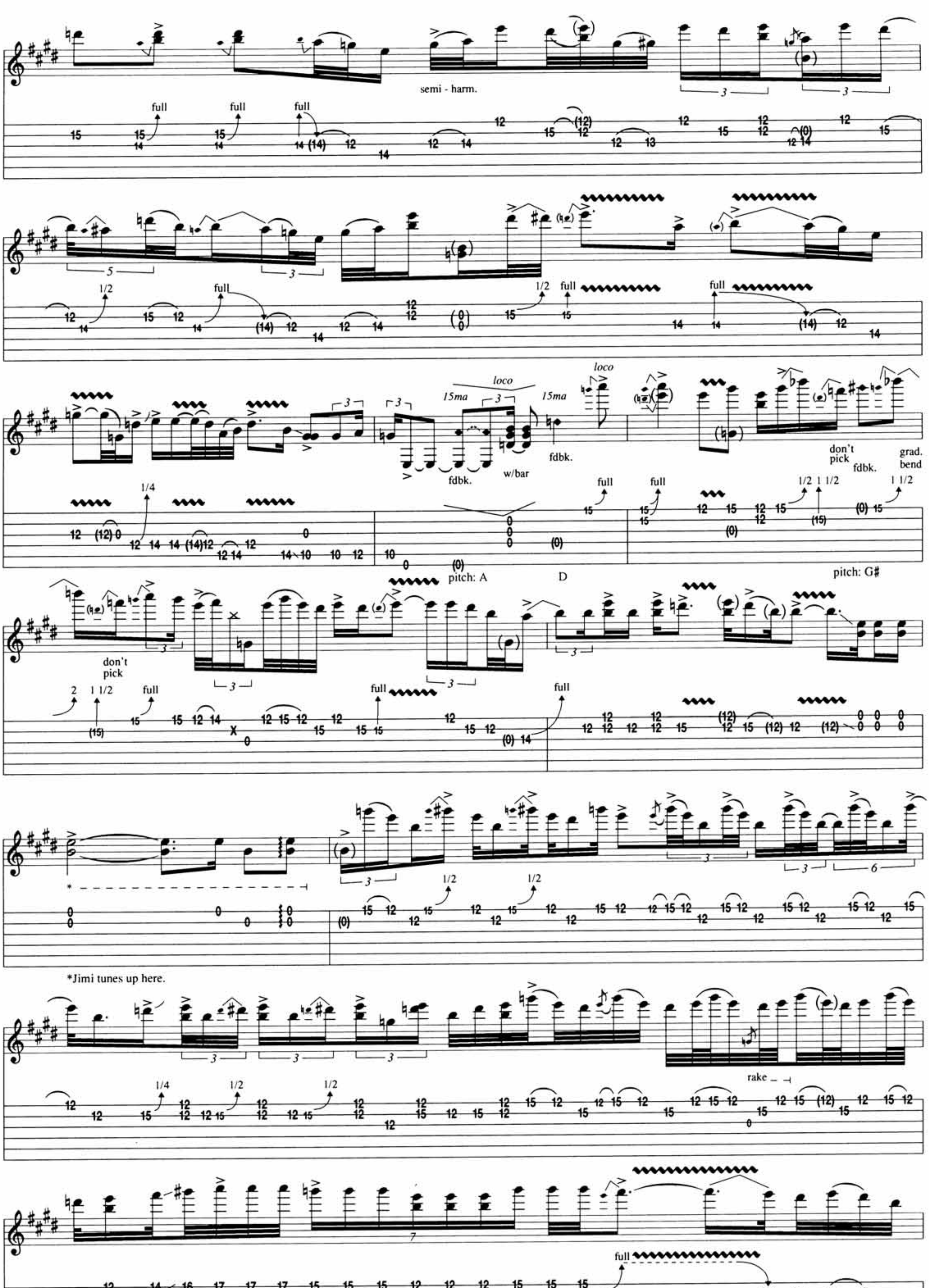

hear free - dom com - in'.
I hear my train com - in'.
P.M. 1/4
full

*switch to bridge pickup

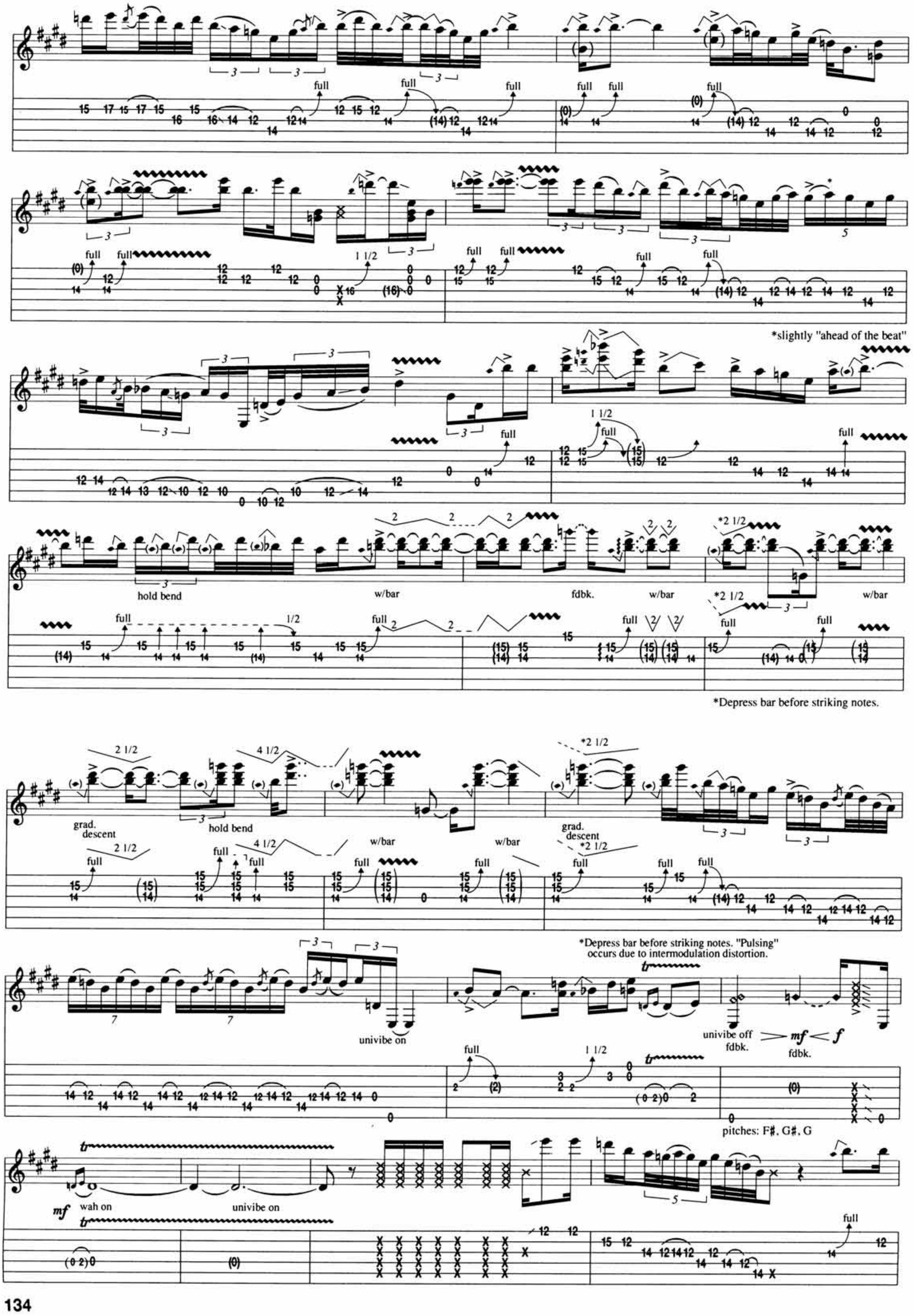
Guitar Solo


N.C.(E7#9)
ff
full
grad. bend
1 1/2
full
1 1/2
full
full
grad. bend
1 1/2
full
1 1/2
1/2

*bend D & A# w/index finger


semi - harm.
full
1/2
1/4
loco
15ma
fdbk.
w/bar
don't pick
grad. bend
1 1/2
2
pitch: A
D
pitch: G#
rake
*

*Jimi tunes up here.

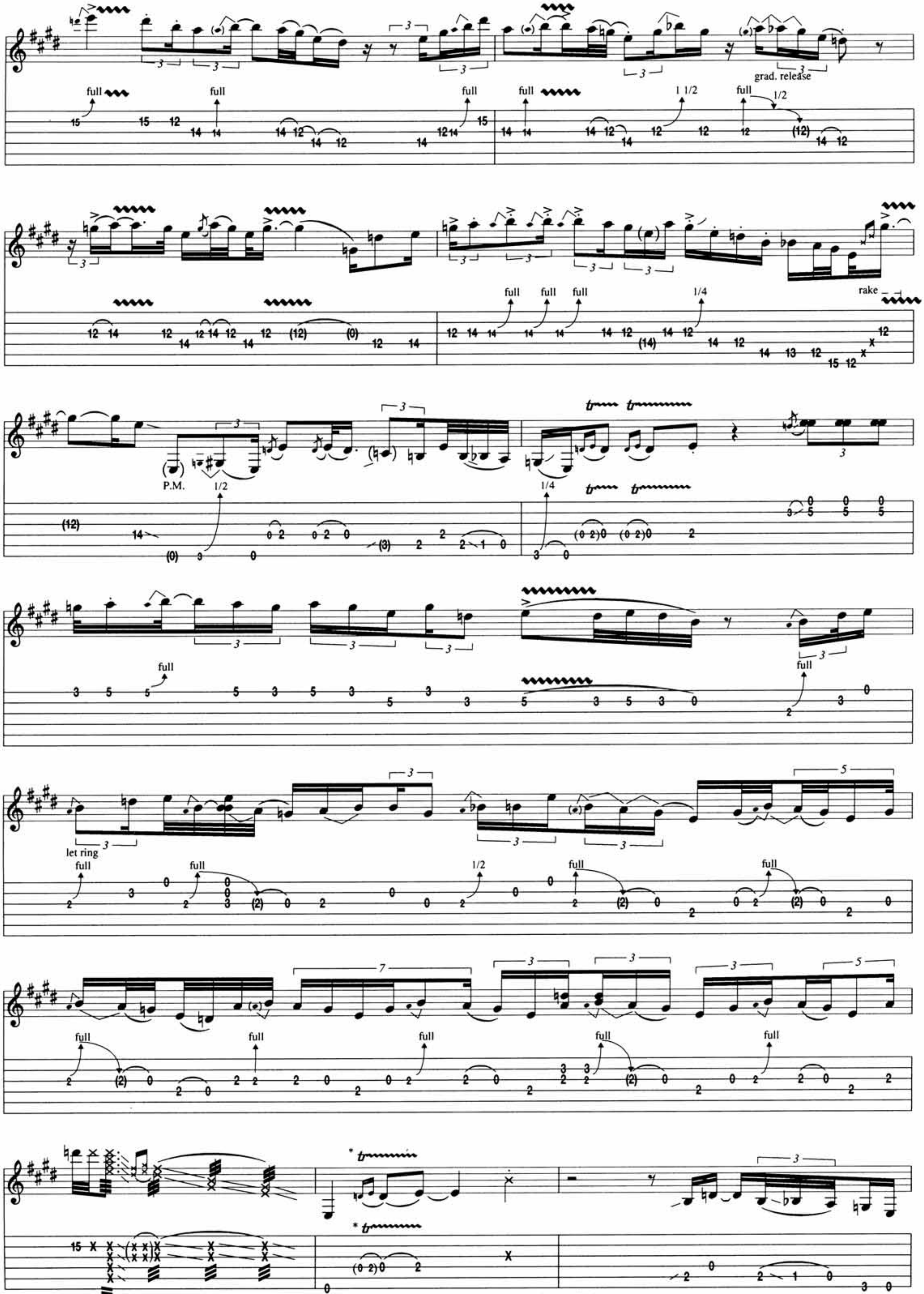

full
1 1/2
hold bend
1/2
w/bar
fdbk.
*2 1/2
2
grad.
descent
2 1/2
4 1/2
univibe on
univibe off
mf
f
wah on
tr

*slightly "ahead of the beat"

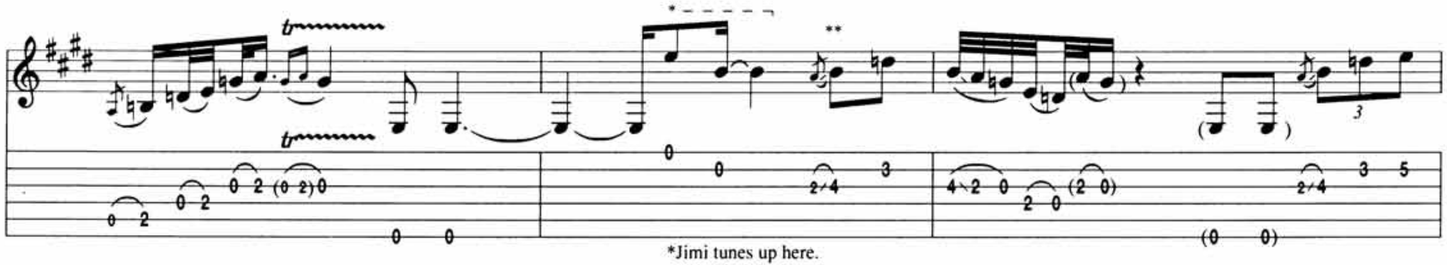
*Depress bar before striking notes.

*Depress bar before striking notes. "Pulsing" occurs due to intermodulation distortion.

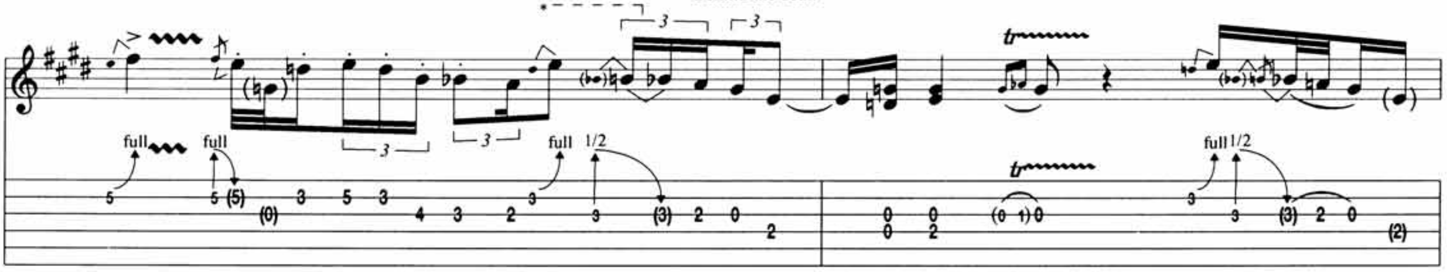
pitches: F♯, G♯, G


full
1 1/2
grad. release
1/2
1/4
rake
P.M.
let ring
tr
*

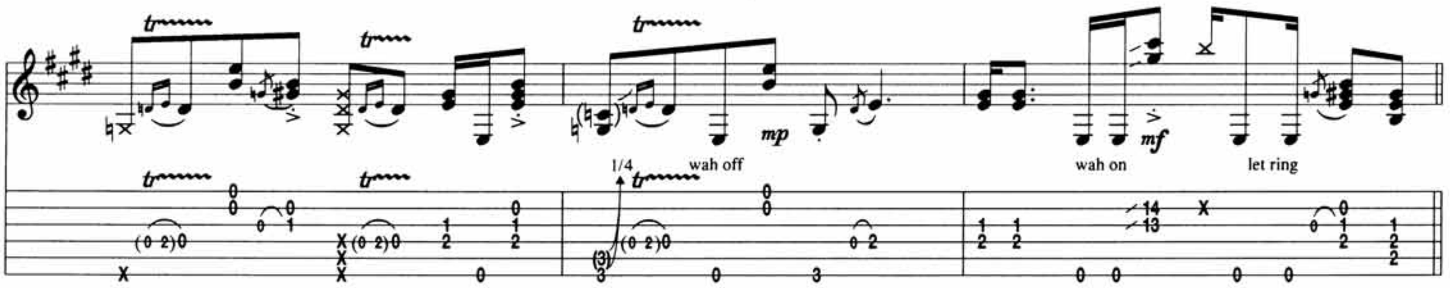
*Trill on dead stings while tremelo picking & sliding down. Simultaneously rock wah back and forth as fast as possible



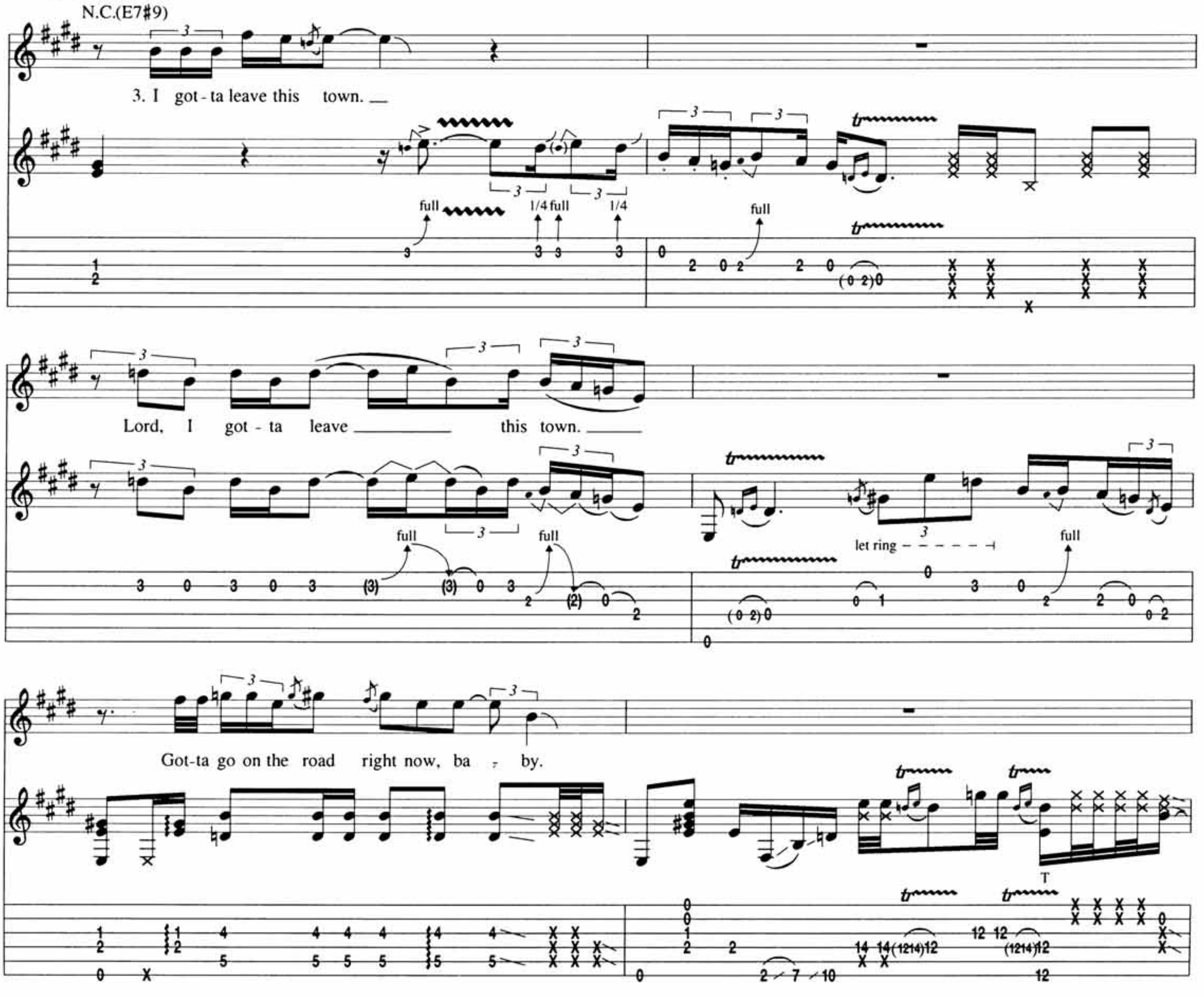
*Jimi tunes up here.
**"Behind the beat."

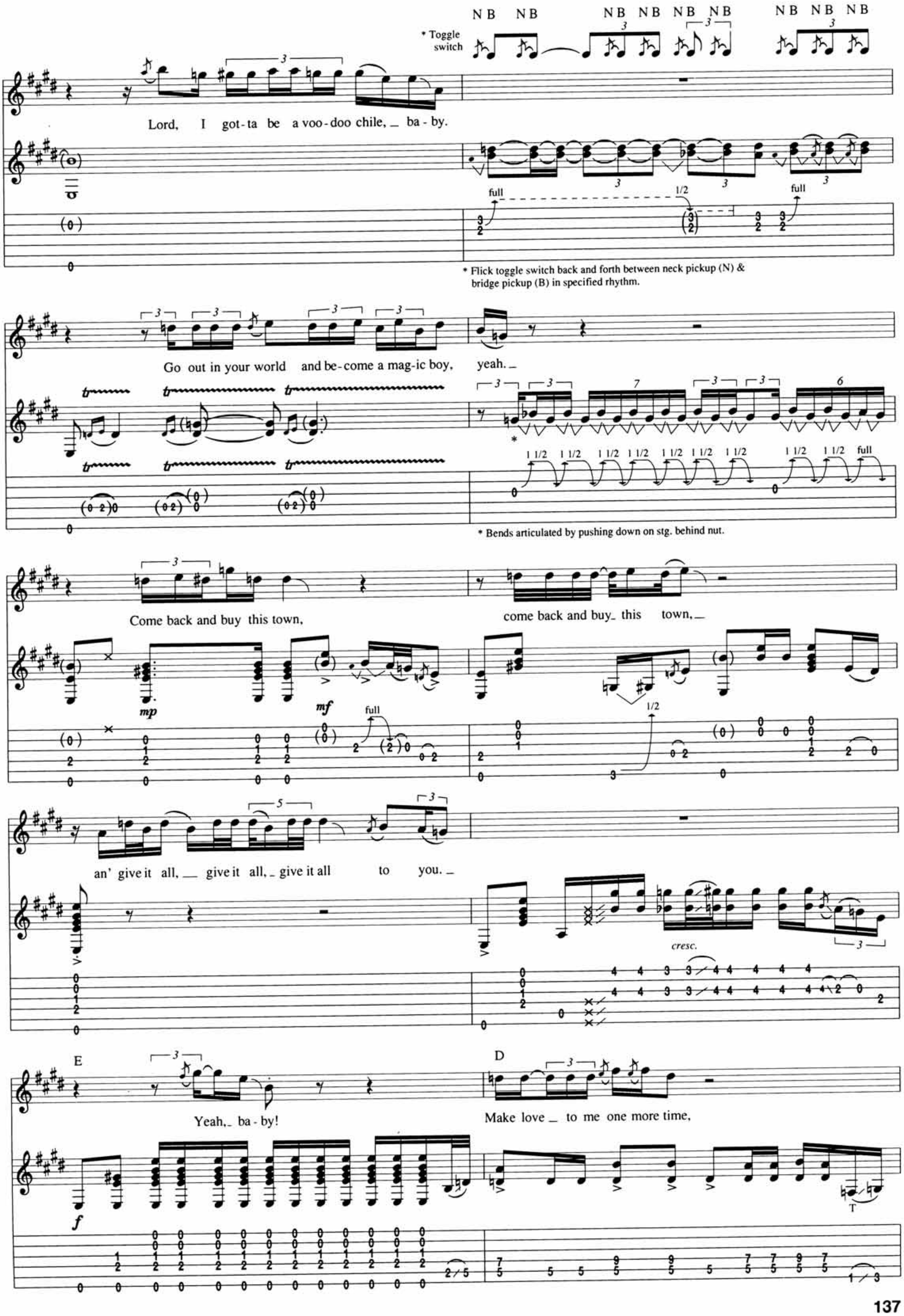

*
full
full
1/2
full 1/2
tr

*Bend D & B♭ w/3rd finger.


tr
mp
mf
1/4
wah off
wah on
let ring

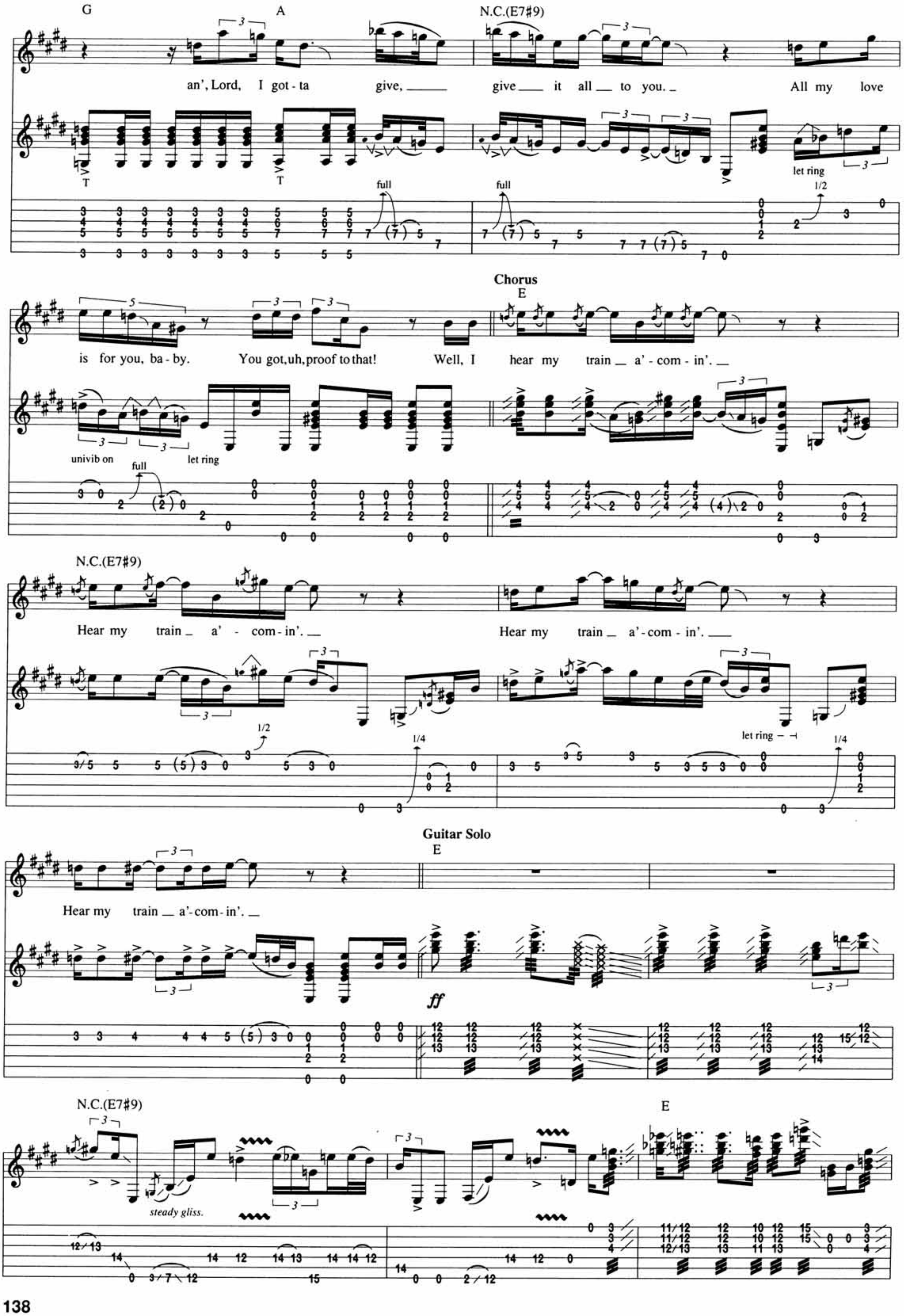
Verse

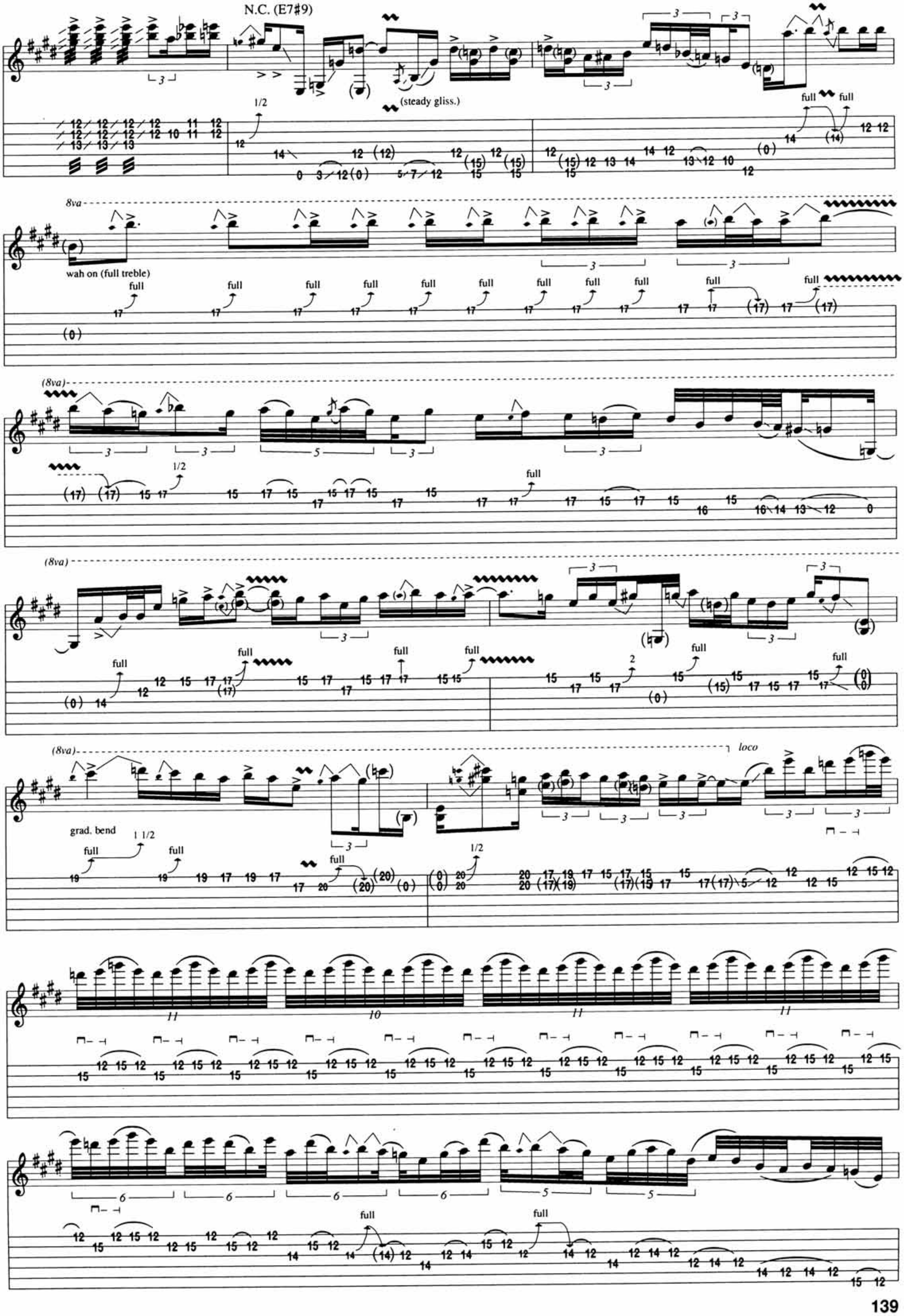

N.C.(E7♯9)
3. I got-ta leave this town.
Lord, I got-ta leave this town.
Got-ta go on the road right now, ba - by.
full
1/4 full
1/4
let ring
tr
T

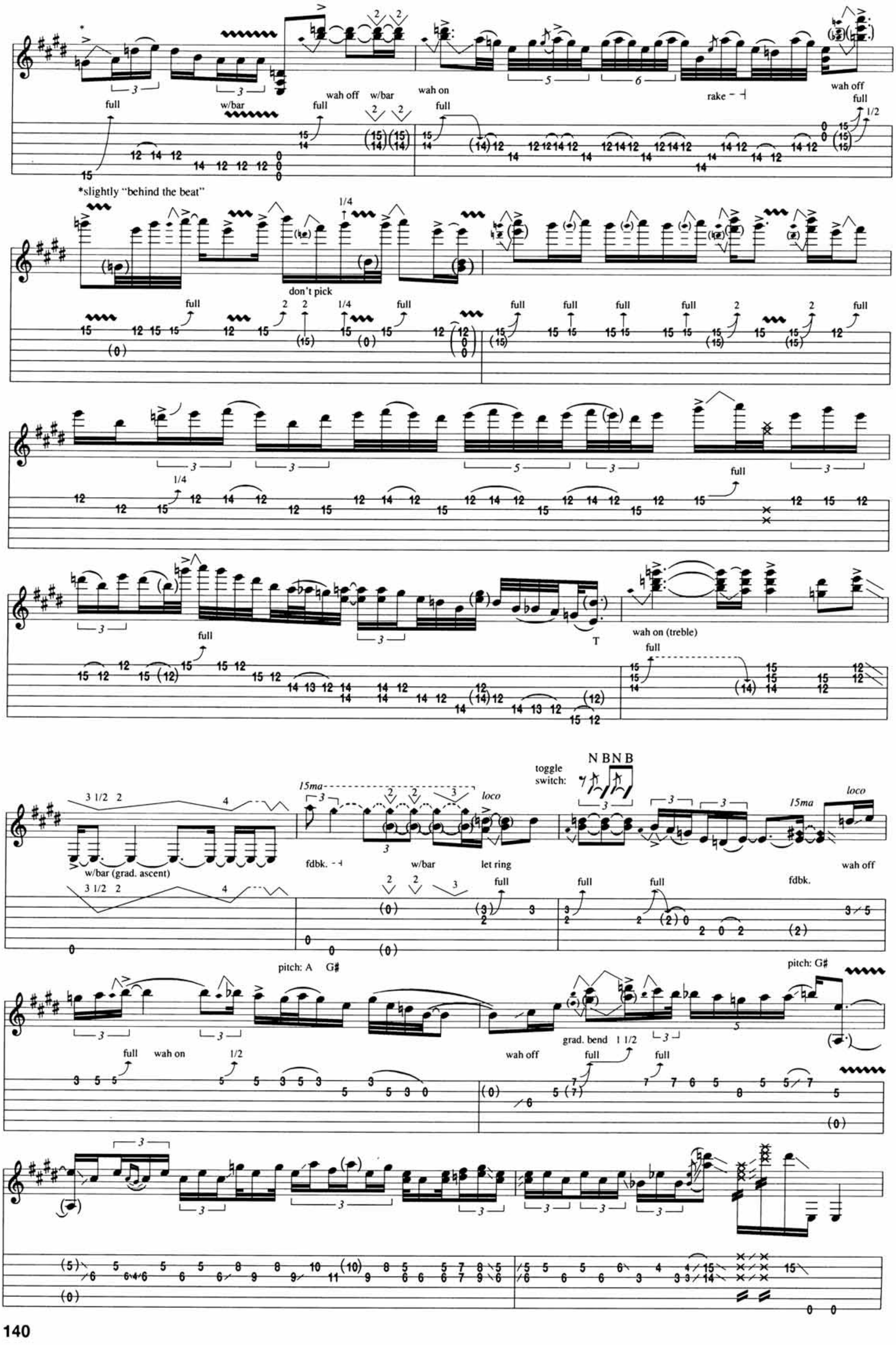

* Toggle switch
N B N B N B N B N B N B N B N B N B
Lord, I got-ta be a voo-doo chile, ba-by.
full
1/2
full
Go out in your world and be-come a mag-ic boy, yeah.
tr
1 1/2
full
Come back and buy this town,
come back and buy this town,
mp
mf
full
1/2
an' give it all, give it all, give it all to you.
cresc.
E
Yeah, ba-by!
f
D
Make love to me one more time,
T

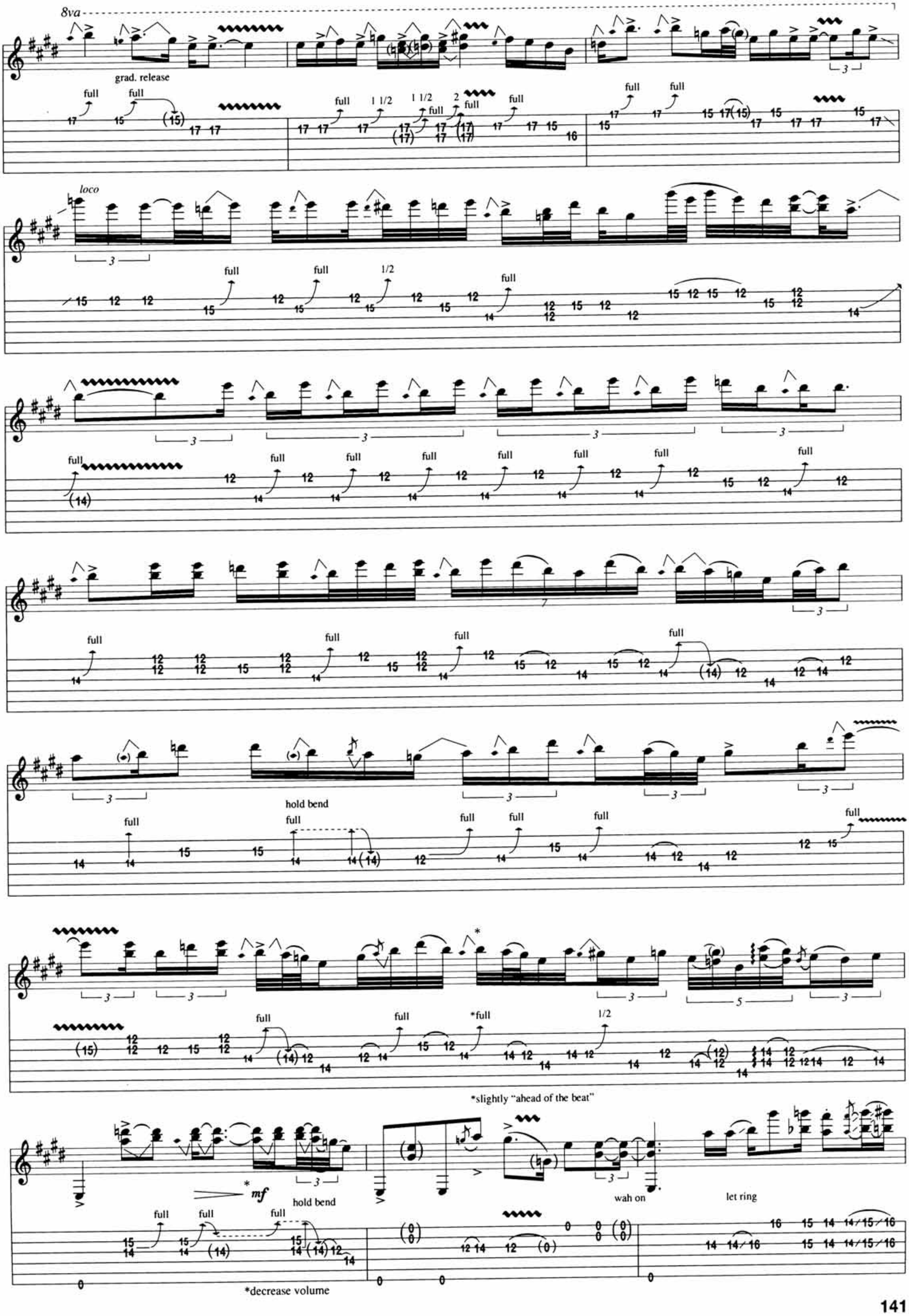
* Flick toggle switch back and forth between neck pickup (N) & bridge pickup (B) in specified rhythm.

* Bends articulated by pushing down on stg. behind nut.


G
A
N.C.(E7♯9)
an', Lord, I got-ta give, ___ give ___ it all ___ to you. _ All my love
T
T
full
full
let ring
1/2
Chorus
E
is for you, ba-by. You got, uh, proof to that! Well, I hear my train _ a'-com-in'. __
univib on
full
let ring
N.C.(E7♯9)
Hear my train _ a' - com-in'. __ Hear my train _ a'-com-in'. ___
1/2
1/4
let ring
1/4
Guitar Solo
E
Hear my train _ a'-com-in'. _
ff
N.C.(E7♯9)
E
steady gliss.

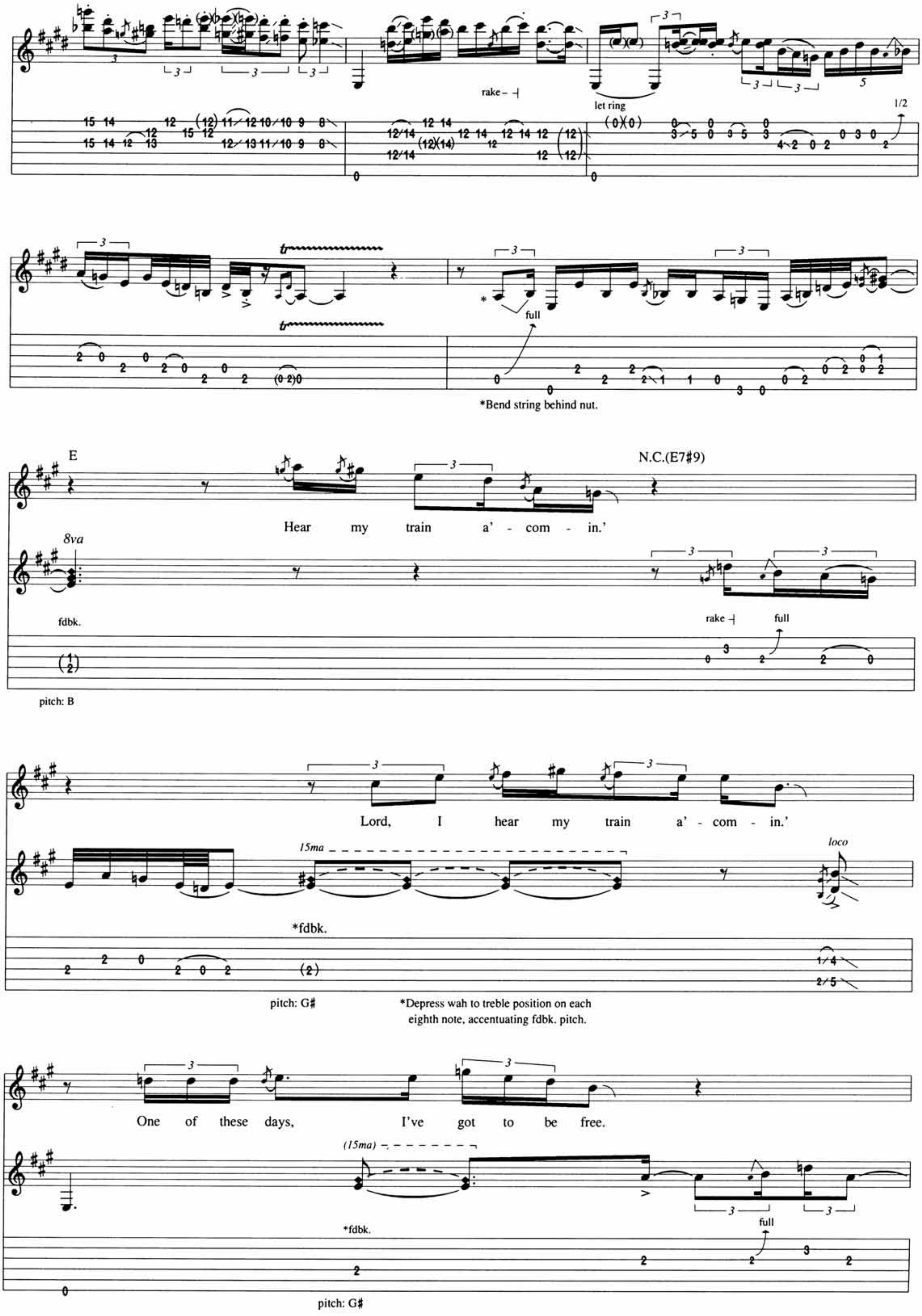

N.C. (E7#9)
(steady gliss.)
1/2
full
8va
wah on (full treble)
(8va)
grad. bend
1 1/2
2
loco


full
w/bar
wah off
w/bar
wah on
full
rake
wah off
full
1/2
*slightly "behind the beat"
don't pick
full
2
2
1/4
full
full
full
full
full
2
2
full
1/4
full
full
wah on (treble)
full
T
3 1/2
2
4
w/bar (grad. ascent)
15ma
loco
fdbk.
w/bar
let ring
toggle switch:
N B N B
full
full
full
15ma
loco
wah off
fdbk.
pitch: A
G♯
pitch: G♯
full
wah on
1/2
wah off
grad. bend
1 1/2
full
full


8va
grad. release
full
1 1/2
2
1/2
loco
hold bend
mf
wah on
let ring

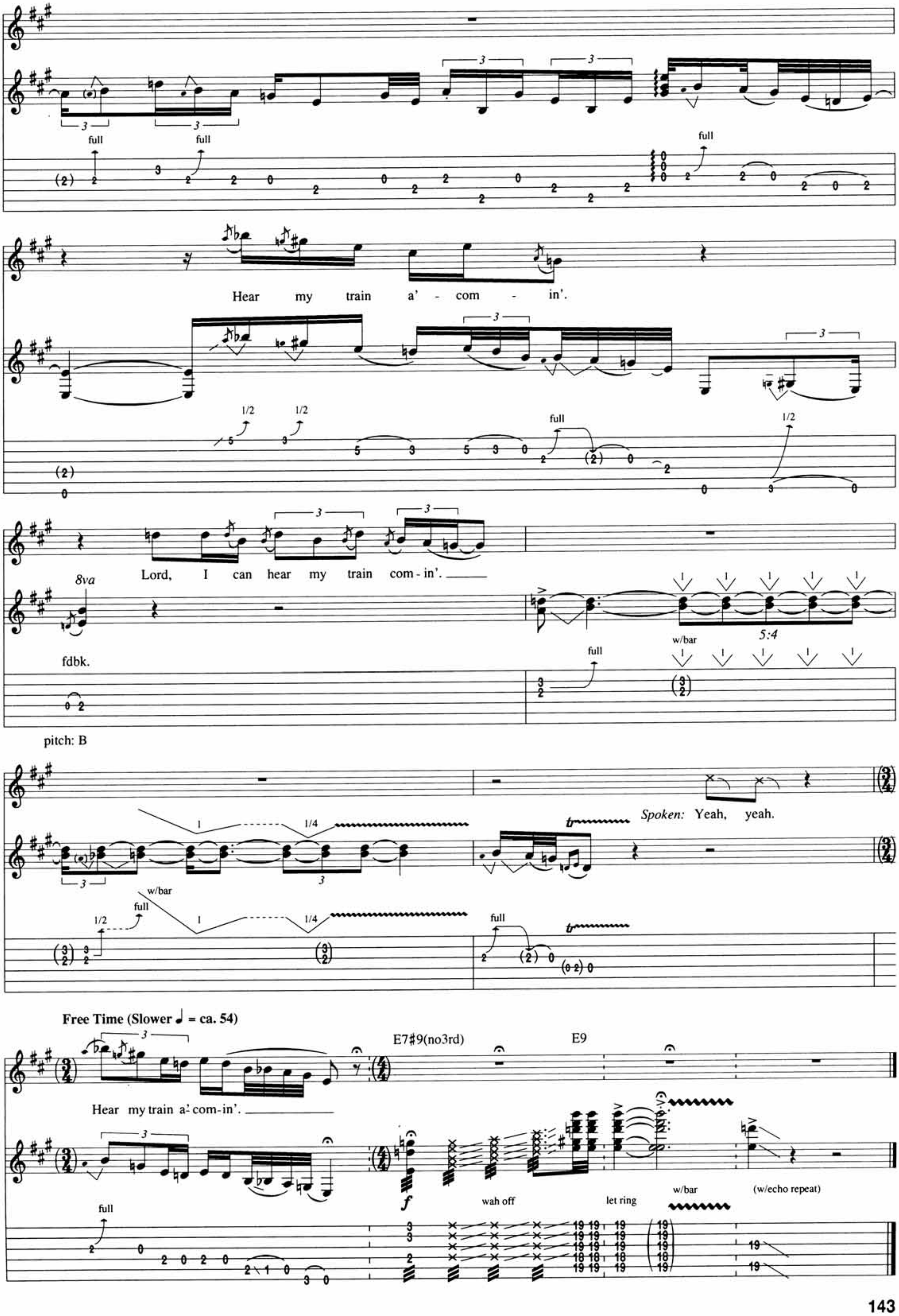
*slightly "ahead of the beat"

*decrease volume


rake
let ring
1/2
full
E
N.C.(E7#9)
Hear my train a' - com - in.'
8va
fdbk.
rake
full
pitch: B
Lord, I hear my train a' - com - in.'
15ma
*fdbk.
loco
pitch: G#
One of these days, I've got to be free.
(15ma)
*fdbk.
full
pitch: G#

*Bend string behind nut.

*Depress wah to treble position on each eighth note, accentuating fdbk. pitch.


full
Hear my train a' - com - in'.
1/2
Lord, I can hear my train com - in'.
8va
fdbk.
w/bar
5:4
pitch: B
1
1/4
Spoken: Yeah, yeah.
Free Time (Slower ♩ = ca. 54)
Hear my train a'-com-in'.
E7#9(no3rd)
E9
f
wah off
let ring
(w/echo repeat)

Hear My Train A Comin' (acoustic)
Born Under A Bad Sign
Red House
Catfish Blues
Voodoo Chile Blues
Mannish Boy
Once I Had A Woman
Bleeding Heart
Jelly 292
Electric Church Red House
Hear My Train A Comin' (electric)

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